

57

Dramatic

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FEB. 26, 1921

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and THEATRE WORLD



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*Arranged by*  
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*Harry Von Tilzer*

*Voice*  
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- I'll see her stand ing there - where the world can pause and stare -  
- A tear-drop is in her eye - with a heart a sigh - as  
- has int-ly she patches - as the crowd goes by -  
Some-bod-y's mother is wait-ing for some - one each day -  
- Some-bod-y's mother is watch-ing for some one who wait a -  
way - Some-bod-y may have for-got-ten the time when the day  
was round her heart used to turne but God in his good-ness will make me  
stay And to Some-bod-y's mother Some day -

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## OUR GREAT BIG HITS

That O'ld Irish Mother of Mine. All She'd Say Was Umh Hum. She  
Walked in Her Husband's Sleep. The Scandal of Little Lizzie Ford.  
If They Ever Take the Sun Out of Sunday. I Want to Go Where the  
Sweet Daddies Grow. Answer

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Contest Editor,  
133 W. 44th St., N. Y.

Cast this vote in favor of

Name .....

Address .....

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whom I want to win the contest. Do you want full details of contest sent to the above address?

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## Dramatic Mirror and THEATRE WORLD

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There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de Beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

**Helena Rubinstein**  
of Paris and London

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# SPRINGTIME

# AVALON

# JAPANESE SANDMAN

NOW I LAY ME  
DOWN TO SLEEP

**BIESE, MAGINE & SIZE MORE**



DEAREST ONE

# NIGHTINGALE

# BROKEN MOON

ALWAYS

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**CONSTANCE BINNEY**

Charming star of Realart pictures, who is now at work on her next production, which is known at present under the title of "The Magic Cup." Miss Binney has repeated on the screen her success on the stage



# Page S. Jay Kaufman!

I AM delighted that there was some question as to whether Charles Gilpin, the colored actor who is so superb in "Emperor Jones" would be invited to the dinner given by the Drama League to the ten persons who had done the most significant things in the theatre this season.

Understand.

I am not, for the moment, concerned with the controversy. I think that there should have been any question about it is ridiculous.

But I am delighted because it caused thousands to hear of the play and the performance who had not heard of it before. Whether it was press agency or not does not matter. If it was press agency the man who brought about the discussion deserves his place among the real servants of the drama.

Isn't it curious? The critics shout the praises of a play for weeks and yet I have been asked again and again, "Who is this man Gilpin?" And "What's that play 'Emperor Jones' about?" And these questions came from average persons. One a banker. One a lawyer. One a book publisher! They had read of the fuss and now they want to see the play.

I hope Mr. Klauber will start something else.

## On Rawling

James Huneker gone.

And now S. J. Rawling.

One the music critic for the morning *World*. The other for the evening *World*.

Of Huneker you have read reams.

Of Rawling may I say that there is rarely a man who loves his job as did this man. To him music was the one great joy. Nothing else interested him. And he did his writing simply because music meant so much to him. He was an editor, a city editor, a managing editor and had done other sorts of work which doubtless were more profitable than writing criticisms of music. But he loved his job because he loved music. And like Huneker he died practically at his work.

## On Wm. Harris, Jr.

Wm. Harris, Jr., to the front again.

Here is a manager who gives every on-comer a chance to do the really big thing.

He chose Frank McGlynn to play

"Abraham Lincoln." McGlynn was unknown. Now McGlynn is famous.

He is choosing Claire Eames to act "Mary Queen of Scots." She distinguished herself in "The Prince And The Pauper" and in "De-classee." But the roles in both of those plays were secondary roles.

It's courageous. But it's what's to be expected from a man whose career has been based on a splendid academic training and on hardships.

## On Monday Nights

It may not be new. It's new to me.

Up in Providence the Monday night performance was found to be an "off" night. Nothing, not even the big New York successes could bring out more than a handful of persons.

The managers protested. "We must have an audience on the first night or the play will not go well and everyone who does come will go away saying it is bad and the rest of the week will be worse."

And so they thought out a scheme. They offered two seats for the price of one on Monday night. Now every Monday night is a capacity night, the play goes well because the house is packed and the audience talks about the play next day.

## On "C"

Recently I have drawn to your attention the Klaw attitude. The attitude of the father and the sons. Their theatre attitude.

Just by way of bearing out that attitude let me let you in on a little secret.

The employees of the new Klaw Theatre have the letter "C" on their uniforms.

We asked one of them why the letter "C" and not the letter "K." "C" is for courtesy," he answered.

## On Another Blue Law

Just another would-be Blue Law.

The bill introduced a few days ago in the assembly to bring about a censorship of motion pictures. I do not think that there is the slightest chance of it becoming a law. I think New Yorkers realize the stupidity of the Pennsylvania law and will not permit it. I think that there are enough forces to combat it here in New York.



FRANCINE LARRIMORE

*Gifted comedienne, who has been accorded the honor of opening the new Klaw Theatre in "Nice People," in which she is being starred by Sam H. Harris*

But that's not the point.

The point is that there are—invariably self appointed—persons who make it their business to attempt this kind of legislation. And it is all more or less of the Blue Law character. It seeks to take away some of your liberties. And they, as invariably, have little difficulty in securing enough followers to aid them. Prohibition became a law not because the people really wanted it but because not enough persons took the possibility of it becoming a law seriously.

NOW WHAT WILL YOU DO?

Will you write today to your assemblyman? Or will you, by not writing, encourage Blue Laws?

Now WHAT will You do NOW?

## On "Peter Pan" Again

Georgette Cohan acted "Peter Pan" in London. And I am told she gave a good account of herself.

Why can't she do it here?

Surely the play is one that will live long after Miss Adams retires. And if Miss Adams does not intend doing it again why keep the thousands who want to see it from seeing it? In England it is an annual custom. Quite as much as the Christmas pantomimes.

And should be here.

## On a Future

His father is an executive in the theatre.

His mother was a well known actress.

He is in vaudeville.

His act is bright and amusing.

After the show the other night I saw him. It was late. He was unkempt and lounged about as if to convince the other loungers who sat with him that he was what they call "a regular guy." He chewed a large cigar and his manner was all "jazz." He talked it and he moved it.

I wonder whether he ever heard of what Julius Tannen does with his spare time?

## On Ben Welch

I saw Ben Welch on and off at Providence a few nights ago.

His attitude is superb. He laughs. And it is not merely to cheer himself up. He is taking his misfortune philosophically. And amuses those about him instead of having them amuse him.

And on stage the only moment one knows he is blind is when the audience gives him an ovation. The night I saw it the reception lasted three minutes.

To

S. JAY KAUFMAN,

133 West 44th Street, New York.

I have read what you wrote in this issue of the introduction of a bill to bring about censorship of motion pictures in the State of New York. I realize the effect of this on all other BLUE LAWS. I will support you in a fight against BLUE LAWS, without financial obligation to me.

NAME.....

ADDRESS.....



**MAY ALLISON**

*Who is now busy playing the leading role in "Big Game," which promises to be another triumph for the popular Metro star*

DRAMATIC MIRROR



# Broadway Buzz

**"T**HOSE who sit in the aisle seats," laments S. Blythe Sherwood, "have their ups and downs."

Miss Sherwood also wants to know what a man named Drinkwater means by coming to a prohibition country to produce a play called "Mary, Queen of Scotch."

## Oh, Pshaw!

"W-why d-d-don't they h-have these scenes in the s-s-summer-time?" lamented Wanda Hawley as she climbed from beneath an ice cold shower bath which scene is an important one in the star's newest Realart picture.

Note: Don't crowd, boys—she took the deluge with her clothes on.

Sing a song of six bits for a little glass of Rye,

Four and twenty bottles look you in the eye,

When your drink is finished the birds begin to sing,

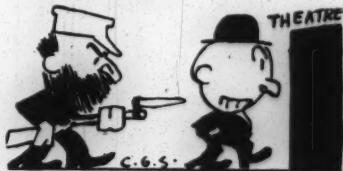
You wake up in the alley minus bankroll, watch and ring.

## Oh, Judge, Be Merciful!

Keeping the promise he made to women jurors some time ago, Judge Geiger, of Springfield, Ohio, has had "ankle curtains" hung around the jury box. Perhaps it was the only way to keep the crowds out of his court.

Compulsory playgoing, it seems, is the latest idea of the Russian government. Which is just one more reason why all liberty loving Americans should work vigorously against the well-known menace of bolshevism. Think of receiving an "official invitation" to spend the evening (at your own expense) at some of the attractions which Broadway has

ADMIT ONE SKI!

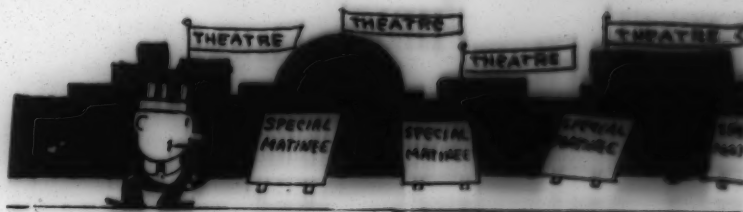


housed in the not-too-distant past! Recall for example "The Red Dawn" and "The Blue Flame" and "John Hawthorne." Surely we have some things yet to be thankful for in this land of the free and home of the brave.

## But the Question Is, Magistrate, Can You?

Some vaudeville manager has the chance of a lifetime now, as the result of Magistrate Frederick B. House's having learned that Tito Schipa, Chicago opera company tenor, is paid \$1,800 a performance for singing.

"I would do a Scottish dance, a buck-and-wing and sing all night for that," said the Magistrate.



## Our Editor—A Portrait

(Johnny O'Connor Gets His Revenge)

Here in my little coop I sit Morose and cold. Waiting for Johnny to come in So I can scold.

But alas!

The moments pass. And Johnny is not in. Why?

For having learned that I am Scotch. Now Johnny's drinking gin.

J. O.C.

This income tax business is getting worse and worse. Now it seems chorus girls must count their limousines as luxuries. A ridiculous attitude! Take away the poor girl's car and how will you know she is a chorus girl?

Sonia Serova, the dancer, who is also interested in a school for dancing, was asked by a friend to her to secure a group of dancers for an entertainment, and Serova promised to furnish them. The matter of music then occurred to her.

"Have you arranged for your music?" she inquired.

"No," was the simple reply, "we won't need music, we are going to have a jazz band."

According to Ethel Newcomb, the pianist, some one has cut out for himself a task. It is contained in an advertisement:

PIANO PLAYERS  
REPAIRED AND TUNED

How many Dorothys are there in the movies? The Educational film company is complaining because there are four in their organization. They are Dorothy Devore, Dorothy Wood, Dorothy Mackaill and Dorothy Leeds. How many others can you think of?

"By the way," contrives C. P. Greneker, "Harry Wardell, who originally produced Victor Herbert's 'My Golden Girl,' pulled, I think, the best comic line of the week which is: 'I am the Goose that laid the Golden Girl.'"

Bide Dudley's friend, A. Narcissus Kober, was shocked at a sign over a picture theatre's door reading: "Now Showing, 'Silk Stockings.'" Fritz Leiber also encountered one in Savannah, Ga., recently which said: "'Behold My Wife' and 'Don't Weaken.'" But neither of them has anything on Yours Truly who detected one at the Plaza Theatre last week which read: "The Forbidden Thing—Fatty Arbuckle."

If you want to know how to make chess an exciting game drop in at the "Pepper Pot" down in Greenwich Village. Neighbors have complained that the place was so noisy the night was made hideous, but the proprietor has come forward with proof that the only indoor sport indulged in there is chess. And why is it incredible that both stories should be true? Perhaps the jazz invasion has affected the old game as



well as everything else. It would not be at all surprising if the players were armed with trombones. Or it may be that revolvers are provided in order to arouse scientific players from their meditations concerning moves to be made several hours hence. At any rate, it is an interesting development in the history of the game.

## Jakie the Critic Goes to the Columbia

This gimmick Dave Marion so-it-ly knows just what the burlesque "fan" likes for an evening entertainment. Why? Because he gives them plenty of laughs. And spent dough like water for the costumes and scenery, and he must have thrown in a few extra shekels to get some of the talent which will help to pack them in at the Columbia Theatre this week. Emil (Jazz) Casper runs away with the show. He can easily carry the title of the white Bert Williams. If they are looking for white man to play "Emperor Jones" here he is. "Toothless" Will Ward helped the night's fun, and Myrtle Frank was a good foil for Jazz Casper as a colored goil. Inez De Verdier the leadin' lady looked like the "she?" of Savoy and Brennan. Byron Brother Saxo Band are very versatile, and are a great assist in the weak spots with their jazz music. A minstrel first part finished the first half. The second half reminded me of Fleischman's Baths on a Saturday night, the scene was laid in Egypt and all the males were "slip ons." I was waiting to hear the familiar cry of "next" for the rubber. P. S. WHY does one of the six juveniles wear white socks with a full dress suit?

JAKIE.

## The Gentle Art of Osculation a Factor in Our Education

An interesting sidelight on what our young people learn at college is contained in the following items from the "Topics of the Day" film:

Ada—"No man can kiss me by force."

Helm—"No, you're always willing."

He—"If I should kiss you, would it be petty larceny?"

She—"No; it would be grand!"

COLUMBIA JAZZ.

Teacher—"Some terrible things can be caught from kissing."

Bobby—"Right! You ought to see the poor fish my sister caught."

CORNELL WISOW.

## He May Get It

It just shows what the war has done for some people. Sir Philip Gibbs evidently found the quiet of these days so irksome that he had to come to America to lecture about Ireland just to keep up his interest in life. And finding that his first lecture was so successful from a standpoint of heckling and violence and all the things so dear to the heart of the warrior, he will repeat it on Friday. It is said that nothing less than a shrapnel attack will satisfy him this time.

## But Have You Tried to Book Passage?

Quit trying to reduce, girls. If you can't catch a man here you can go to East Africa. There they like them fat. At least so a cable from London to the New York Herald says. Think of not having to worry about your figure!

## It Seems It Isn't

All records for speed are now held by Willard Mack. While "Near Santa Barbara" was pining away at the Greenwich Village Theatre, he was preparing to produce a new play at the Lexington. A new play has become such an everyday affair with Willard that he doesn't begin to give it his attention until time for it to go



on. So summoning his pen and a few stray thoughts, he started about Thursday of last week, it is said, to write his next stellar vehicle, selected the cast and began rehearsals, keeping in his writing always a few speeches ahead of the rehearsal. The play is entitled "Smooth as Silk." But is it? That's the question.

"Fewer people would object to the amusement tax," philosophically declares Avery Hopwood, "if more of them were amused."



## DRAMA LEAGUE INVITES GILPIN

### Voting Places Negro Actor Among Ten Guests of Honor

THE Drama League Sunday announced officially the names of ten persons to be invited to a dinner at the McAlpin Hotel on March 6, as honor guests, because, according to a vote by the league, they have contributed most to the art of the theatre during the last year.

The list included Charles Gilpin, negro star in "The Emperor Jones," and Walter Hartwig, in charge of arrangements for the dinner, said that Gilpin positively would be invited. In saying this he directly contradicted last Tuesday's statement that Gilpin would not be invited, no matter how high a vote he received.

The earlier decision was reversed apparently because of the sentiment aroused through the publicity which it received.

The ten names were announced in the Plymouth Theatre, prior to a lecture by Professor George Pierce Baker of Harvard University.

Mr. Hartwig gave out the names as follows. Dudley Digges, Gilda Varesi, David Belasco, Eugene O'Neil, Ben Ami, Charles Gilpin, Lionel Atwill, Lee Simonson, Margaret Severn and Fred Stone.

Gilpin's friends said they would not be surprised if he accepted the invitation of the Drama League, but that he was less likely to accept than if the dispute as to his bidding had not become known to him. They said he appreciated such honors, and apparently was less hurt by discovery that some persons were opposed to inviting him than he was pleased to learn how strongly many more were supporting him.

### "Buried Alive" Friday

The Neighborhood Playhouse announces the opening, "The Great Adventure," Arnold Bennett's dramatization of his own novel, "Buried Alive," on Friday night, February 25. Among the principals will be Ian MacLaren, Deirdre Doyle, Annie Hughes, Harold West and Lionel Glenister, all of whom appeared in "The Mob."

### New Shubert House "The Ritz"

Lee Shubert announced this week that the second of the six theatres which the Messrs. Shubert are building in Forty-eighth and Forty-ninth streets, west of Broadway, will be known as the Ritz, and the opening is set for the fourth week in March.

### "Dangerous Maid" Opens

"A Dangerous Maid," the final title decided upon by Edgar MacGregor for his latest musical production, opened at Atlantic City, March 21. In the cast are Juliette Day, Amelia Bingham, Ada Meade and Juanita Fletcher, Vinton Freedley, Frederic Burt, Arthur Shaw and Creighton Hale.

### "Family Pride" Presented

"Family Pride" a clever comedy in three acts is being presented by Ossip Dymow at the Jewish Art Theatre. Sholom Ash is the author. Rudolph Schildkraut, Henrietta Schnitzer, Anna Appel, Bina Abramovitch, Jechiel Golsmith and Max Skulnik play the principal parts.

### Fourth Provincetown Bill

The fourth bill of the Provincetown Players' season, opening Monday night, will consist of a play by Evelyn Scott entitled "Love." Among the members of the cast are William Rainey, Ida Rau, Virginia Chauvenet and Marvel Brown.

### Julia Marlowe Honored

When George Washington University bestows its honorary degrees at its centennial convocation on Washington's Birthday the degree of Doctor of Letters will be given to Mrs. E. H. Sothorn (Julia Marlowe).

### Russian Shop Unique

Russian Arts and Crafts Studio fills a long desired want for a single Studio where a producer can order his entire sets of costumes, scenery, properties and lighting effects in one place, thus assuring a corresponding unity of design and colors, also saving time and money. Nathaniel and Irving Eastman, two versatile Russian artists, who are prominent in theatrical circles, conduct the studio. They have helped to dress "Sally," the Winter Garden Hippodrome, Capitol and many other productions from vaudeville to grand opera.

### Cast of "Mr. Pim"

Laura Hope Crews will head the cast of "Mr. Pim Passes By," A. A. Milne's comedy which the Theatre Guild will present at the Garrick Theatre on February 28. Others in the company will be Dudley Digges, Peggy Harvey, Leonard Mudie, Phyllis Povah, Erskine Sanford and Helen Westley.

### "Princess Virtue" Again

Gerald Bacon is preparing to stage his musical comedy, "Princess Virtue," again. He had it out three weeks a few months ago and closed it for reorganization. It is by B. C. Hilliam, Gitz Rice and Lewis Allen Browne.

### Hippodrome Artists Married

Mary Winifred Skelton, a dancer in "Good Times," and Arthur Geary, principal tenor in the same show, were married Friday afternoon by the Rev. George C. Houghton, rector of the Church of the Transfiguration.

### Theatre Name Changed

Sam H. Harris announces that beginning with this week the Cohan & Harris Theatre will be known as the Sam H. Harris Theatre. The playhouse was opened several years ago as the Candler Theatre.

### "Romance" Monday

At the Playhouse next Monday evening Lee Shubert will present Doris Keane in "Romance," by Edward Sheldon, in which she played in England 1,048 times.

### Belasco and Erlanger to Produce "Wandering Jew"

David Belasco and A. L. Erlanger will combine to present E. Temple Thurston's play, "The Wandering Jew," in this country next season. Matheson Lang originated the title role last September and has been appearing in it ever since at the London New Theatre.

The cast to be assembled will include some distinguished stage names, and the play will be produced under the personal direction of Mr. Belasco. According to arrangements the first New York hearing will take place at the Knickerbocker Theatre in the autumn.

### Louis Mann Opens

Louis Mann is playing this week at the Bronx Opera House in a comedy by George Barr McCutcheon and Earl Carroll called "His Sweethearts." This is a new version of "Daddy Dumplings" which was seen recently at the Republic Theatre.

### KLAW SELLS PROPERTY

#### Plans Will Be Carried Out by Purchasers

The property in Forty-sixth Street between Broadway and Eighth Ave. including the thirteen old houses from 226 to 252 West Forty-sixth Street, has been sold by Marc Klaw to a syndicate composed of L. and A. Pincus, M. L. Goldstone and S. H. Stone.

For this plot, more than the average north and south city block in length, Mr. Klaw had had plans prepared and contracts were let for the erection of three theatres and a commodious roof garden. His original plan also involved the erection over the theatre structures of an office building about twelve stories in height.

The new syndicate, it was learned has taken over from Klaw with the purchase, the contracts for the three new theatres.



WANDA HAWLEY

A costume picture of the dainty Realart star whose latest photoplay, "The Snob," has just been released



# "FLORA" WILL BE SUCCESSOR TO "IRENE"

James Montgomery Writes Book for New Musical Comedy—  
"Irene" Breaks Records

THE next musical comedy from the pen of James Montgomery, author of the phenomenally successful "Irene," will bear the title of "Flora." It has not been decided yet who is to write the music but it is thought that the work will fall to the lot of Harry Tierney who collaborated with Montgomery on "Irene."

One member of the "Irene" forces, however, who will not figure in the production of the new piece according to present plans, is Edward Royce who staged "Irene." The staging will be in the hands of Elise Claire, who will be brought from England by Mr. Montgomery under a special contract.

Miss Claire's name is practically unknown in this country, but it was she who staged "The Arcadians"

and "The Dollar Princess" and other popular musical successes for their London presentations. She also did the directing of Gaby Deslys and Harry Pilcer in "The Cat and the Canary." Gaby, it is said, always insisted on having Miss Claire stage the productions in which she appeared.

No date is set for the premiere of the new piece, but preparations are being got under way at the present time.

The extraordinary success of "Irene" makes "Flora" a matter of particular interest. Up to its sixty-second week at the Vanderbilt Theatre in New York the receipts of "Irene" were in the neighborhood of \$1,006,000. The Chicago Company is also breaking all records for that city.

On the road business has been little short of miraculous. For example, when the show was booked to play Tulsa, Oklahoma, the theatre where it was to have played burned to the ground. At the last minute a hall was rented and the scenery was set up as well as could be managed under the circumstances and the performance was given. The receipts for this one performance amounted to \$4,700.

The piece has duplicated its American success in London where Edith Day appeared in the rôle she created here. Two prima donnas have been "made" by the title rôle, Adelina Patti Harrold, who is playing the part at the Vanderbilt, and Helen Shipman, who has won Chicago favor from all quarters.

## Changes at Healy's

Healy's Golden Glades Roof, where ice ballet has ruled for several seasons will be converted into a ballroom. Sunday night's performance of the "Show of Sensation" marked the farewell of the offering and its ice skating features. It will give way to a large organization of soloist musicians and dance melodists and the ice rink will be superseded by a dance floor surrounded by private boxes. Thousands of dollars will be spent in alterations, and the attraction that will hereafter entertain will be A. Baldwin Sloane and his Challenge Orchestra, who will make their Broadway premier on Friday evening, February 25.

## Hungarian Theatre

The Modern Hungarian Stage, a company organized to present recent plays in that tongue and under the direction of Laszlo Schwartz, gave a performance of a comedy by Gabor Dregely, entitled "Almost Married," at the Thirty-ninth Street Theatre last Sunday for the benefit of the Hoover Fund. The organization has been successful in a road tour, and gave its first performance, "Baldogsag" ("Happiness") at the People's House Theatre with gratifying results. Those comprising the cast are all actors of high standing in their native country.

## "Toto" to Open

Leo Ditrichstein opens this week in "Toto." The complete cast includes Phoebe Foster, who has been selected as Mr. Ditrichstein's leading woman, Frances Underwood, Jean Robertson, Josephine Hammer, Emma Knill, Nellie Burt, Edna Porter, Margaret Leonard, Peggy Purdy, Ella Harris, Miss Rawson, Albert Brown, Orlando Daly, Edward H. See, Lee Millar, M. A. Kelly, Beach Cook, Gustav Bowhan, Clyde Veaux, and C. Elwood Farber.

## "Mixed Marriage" Closing

"Mixed Marriage," St. John Ervine's timely Irish drama, now playing at the Sixty-third Street Theatre, will close at the above playhouse Saturday night.

## Hanlon Matinee

The Hanlon matinee of "Erminie" at the Park Theatre last week was a success. The three brothers, George Hanlon, 87 years old; William Hanlon, 84, and Edward Hanlon, 76, occupied one of the stage boxes and received much attention from the crowded house. Their children and grandchildren—about forty of them—were seated in the orchestra, and in the other boxes was a large party of veteran actors and actresses from the Actors Fund Home on Staten Island, who came as the guests of William Hanlon, who now is a resident at the home. Afterward the three brothers went back on the stage—the first time any of them had been behind the curtain line for nearly twenty years—to meet Mr. Wilson and Mr. Hopper and the other members of the company, of which Alice Hanlon, the daughter of Edward Hanlon, is a member.

## To Teach Scenic Artists

The new \$75,000 headquarters to be built and equipped by the scenic artists in the Times Square district will comprise not only clubrooms, business offices, etc., but also classrooms where student scenic artists will be taught by competent instructors prominent in the world of art, in advanced scenic art courses.

## Sixth Academy Matinee

"The Faith Healer," a play in three acts, by William Vaughn Moody, will be presented by the American Academy of Dramatic Arts at its sixth matinee of the season. The performance will take place in the Lyceum Theatre, Friday afternoon, February 25.

## In "The Great Adventure"

The cast of "The Great Adventure," which opens Friday evening at the Neighborhood Playhouse, includes Ian Maclaren, Deirdre Doyle, Annie Hughes, Harold West, Lionel Glenister, George Fitzgerald, Edgar Kent, Alice Lewisohn and John Roche.

## Welch Burns Insurance Policy

Refusing a total disability award from an insurance company of \$10,000 in one sum, or \$75 a week for the rest of his life, Ben Welch, now playing in "Jimmie," demonstrated his contempt of discouragement by burning his policy in the presence of many theatrical folk and Mayor Gaines in Providence, where he was playing last Friday. Mr. Welch was stricken blind six weeks ago while playing in Washington. He intends to "keep on going." By the terms of the policy, which, lacking a renewal, expired that day, Mr. Welch would have had to remain idle for a year to collect the \$10,000, while to receive the \$75 a week he would have been required to do nothing for the rest of his life.

## "Eyvind" as Regular Bill

Conroy & Meltzer are now presenting their Icelandic play, "Eyvind of the Hills," at both matinee and evening performances at the Greenwich Village Theatre, beginning Monday night. They have previously confined the engagement to special matinees. The original cast will remain intact with the exception of E. G. Robins, who will be replaced by Henry Herbert.

## Joan Sawyer Hostess

Joan Sawyer, who has just recently returned from a successful tour of the Continental cities, is acting as hostess in the Cafe des Beaux-Arts supper room.

Mae Trude will continue as hostess in the grill room.

## ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

HELEN ROBBINS  
E. J. BALLANTINE  
MARGUERITA SARGEANT  
NAT NAZARRO, JR.  
MORGAN FARLEY  
HELEN MYERS

## "Nice People" Postponed

Sam H. Harris announces the premiere performance at the opening of the new Klaw Theatre, near Monday night, February 28, of Francine Larrimore in "Nice People," a new comedy by Rachel Crothers. The theatre was to have opened on Monday. In addition to Miss Larrimore the cast includes Robert Ames, Merle Maddern, Frederick Perry, Tallulah Bankhead, Hugh Huntley, Katharine Cornell, Guy Milham and Edwin Hensley. "Nice People" has been staged under the personal supervision of Miss Crothers.

## Mary Nash to Tour

William A. Brady announces that Mary Nash will end her season in "Thy Name is Woman" at the Playhouse on Saturday night, and on Monday at the Majestic Theatre, Brooklyn, inaugurate a tour of the subway circuit, after which Miss Nash and the company which surrounds her in "Thy Name is Woman" will jump to San Francisco where early in April Miss Nash will commence an engagement of some weeks duration preparatory to a tour of the Pacific Coast.

## New Sheldon Comedy

H. S. Sheldon, author of "The Haycock," in which Henry Miller starred a few seasons back, has written a new comedy, "The Girl or the Dollar," and has disposed of it to H. H. Frazier, who promises to give it an early production. Taylor Holmes will have the leading rôle and the rest of the cast will comprise Percy Moore, Stephen Maley, Edith King, Helen Stuart, Richard Travers, Charles Mason, George Lyman, G. Mayonnais and D. Merrifield. Rehearsals are already under way.

## Margaret Anglin as Ivan

Margaret Anglin will give a special performance of "The Trial of Joan of Arc" at the Century Theatre on Easter Sunday afternoon, March 27, for the benefit of Herbert Hoover's European Relief Council. Miss Anglin will play Joan and a musical setting by Tchaikowsky will accompany the pageant. The version of "Joan of Arc" has been written by Emile Moreau and translated by Astrid Argyll.

## Woods Farce Opens

"Up in the Haymow," or as it is temporarily called "Getting Gertie's Garter," opened at the Woods Theatre, Atlantic City, Sunday night. The play is a farce in three acts by Wilson Collison and Avery Hopwood. Hazel Dawn and Walter Jones are the featured players. The play will be presented at the Shubert-Crescent Theatre, Brooklyn, next week.

## Would Start Opera Company

Arturo Toscanini, former director of the Metropolitan Opera Company, now touring the United States with the Scala Orchestra of Milan, is reported to be negotiating for an opera company to play a season in New York in 1922. Toscanini is said to have sounded the Manhattan Opera House management, for a season's lease on the house.



## NEW PRODUCING FIRM

## Chicago Company to Present William Owen and Others on Tour

CLARENCE BURDICK formerly General Representative of the Ralph Dunbar Productions and Lawrence P. Larsen, owner of the Universal Scenic Artist Studios, Chicago, have formed a new producing firm under the name of Burdick-Larsen Productions in the State-Lake Building, Chicago, and are sending on tour several high-class road companies. William Owen, well known through the central states as a Shakesperian artist, will be the first attraction launched by the new firm. A complete production for each play is now under course of construction at the Universal Studios. The company supporting Mr. Owen contains

many people well known in the theatrical world, and a splendid route is being booked for Mr. Owen. The new offices of the Burdick-Larsen Productions are in a connecting suite with the Chicago offices of the DRAMATIC MIRROR.

Later the company is planning to send out other companies over the same territory, though as yet no definite arrangements have been announced. It seems certain, however, that the activities of the organization will not be confined to serious dramatic productions, but will also include comedies and perhaps musical comedies and revues of strictly first class quality.

## Rejoin McIntyre and Heath

After an absence of several weeks to fill special engagements in Chicago, Vivian Holt and Lillian Rose-dale, who were the back-bone of the "Hello Alexander," Production during its run in Chicago and the middle West, have again rejoined McIntyre and Heath's show and will remain with it the rest of the season.

## Delf Writes for Friedlander

William B. Friedlander has placed Harry Delf under a writing contract whereby the comedian will turn over to the former for vaudeville production early in the spring, two big pieces that Friedlander will only personally stage and direct. Delf heretofore has confined his stage activities mainly to comedy acting.

## "Friars' Frolic" to Tour

The forthcoming "Friars' Frolic" will take place Sunday evening, May 29. After one performance in New York City the Friars will start on tour, playing Chicago, Philadelphia, Boston and the principal cities of the East and the Middle West. This will be the first "Friars' Frolic" presented on a road since the one of 1916.

## "Tyranny of Love" Soon

"The Tyranny of Love," adapted from the French of Porto-Riche by Henry Arthur Baron, will be produced for a matinee season at the Bijou Theatre, beginning Monday, February 28. Cyril Keightley, Georges Plateau, Estelle Winwood and Margaret Dale are in the cast.

## "Maid to Love" Soon

"Maid to Love," a musical comedy by Raymond Peck and Percy Wenrich, is to open in Stamford, Conn., March 7. Earl Benham, Dolly Connolly and Robert Woolsey are in the cast.

## Wants Play for Sale

Augustus Pitou is searching diligently for a play to serve as a vehicle for Chic Sale on the legitimate stage. Sale is now appearing in vaudeville at the Keith theatres.

## "Night Cap" Rehearsals

Max Marcin will place "The Night Cap," a new comedy by Guy Bolton and himself, in rehearsal on March 6.

## Mrs. Ruloff Loses Child

A compromise has been reached between Bernice K. Ruloff, her husband, Alexander Ruloff, and Mrs. Harriet McCoy over custody of their three-year-old daughter, Zena Ruloff, who has been the center of a three-cornered court fight.

Superior Judge Lewis indicated he would grant Mrs. Ruloff a divorce when she testified her husband had deserted her two years ago while she was ill in a hospital in Little Rock, Ark.

Judge Lewis awarded custody of the child to Mr. Ruloff with the provision that the mother be permitted to see it at reasonable times.

## Earl Carroll Sued

George Barr McCutcheon, playwright, filed suit in the Supreme Court last week to recover \$10,000 from Earl Carroll, Inc., theatrical producers, for royalties accruing from the play "Daddy Dumplings." Mr. McCutcheon said he entered into a contract with the defendants under which the latter produced his play, from which he was to receive a certain percentage of the profits. He alleged he demanded the \$10,000, which he figured was due him, but that the Earl Carroll concern failed to pay him.

## Marguerite Sousa Debut

Marguerite Sousa, god-daughter of the band master, made her stage debut in America last week in support of Delysia in "Afgar" at the Central Theatre. Miss Sousa, as she will be known professionally, is the daughter of Colonel George Frederic Hinton, manager of the Globe Theatre. She made her stage debut seven years ago in Paris at the Olympia Theatre in the French production of "The Quaker Girl," singing and acting in French.

## Lent Hurting Cabarets

The Lenten season seems to be having the worst effect on the cabarets around Longacre Square, likewise the dancing palaces. In several places around Broadway, business has decreased as much as fifty per cent. The theatres show little or no drop in business around Broadway, but in the smaller houses, particular in the small time vaudeville houses on the upper west side the attendance is noticeably smaller than during the regular season.

## Equities—III

-SAXTON



FRANK GILLMORE

Executive Secretary of the Actors' Equity Association

## Chinese Play at Cort

At the Cort Theatre the afternoons of February 24 and 25, a group of Chinese students will stage for the first time in America a native Chinese play with native costumes, music and settings, but with everybody talking English. It will be a benefit for the fund being raised for the famine sufferers in Northern China. The title of the play is "Mu Lan." The action is based on a Chinese poem written some time during the sixth century of the Christian era. The production of the piece goes to the credit of Shen Hung, formerly a student of the drama at Harvard. The title role, Mu Lan, is to be taken by Eva Leewah, Chinese girl who is studying literature and music in New York.

## "Guibor" Repeated

The pupils of Yvette Guilbert's School of the Theatre gave a matinee performance at the Thirty-ninth Street Theatre last Thursday afternoon for the benefit of the school building fund. "Guibor," a miracle play of the Fourteenth Century, translated from old French by Anne Sprague Macdonald, was presented most artistically. It was accompanied by appropriate music, arranged by Madame Guilbert and harmonized by Edmond Rickett who presided at the organ.

## English Players in Canada

E. V. Esmond, Eva Moore and their English company played a very successful engagement in Calgary and Edmonton Jan. 24-Feb. 5. Two of Mr. Esmond's own plays "The Law Divine," a comedy, and "Eliza Comes To Stay," a farce, gave immense satisfaction.

## Tyrone Power Marries

Tyrone Power, and Bertha Knight were married at Union Hill, N. J., last week. Mr. Power gave his age as 51 years and his bride's as 34. This is Mr. Power's third marriage. In 1908 he married Ethel Crane in New York. Five years later he and Emma Reaume were married in Canada.

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The Brooklyn Times in short-sightedly commenting upon our plea for a reduction in the price of gallery seats says: "The Equity has an issue of its own. It has a platform. Why does it want to step from its own to that of the manager?"

The Times obviously does not realize that Equity is interested in everything that has any bearing upon things theatrical, especially when they affect the welfare of the actor. Equity is for increasing the clientele of the theatre. Low-priced gallery seats would, we believe, have that effect.

We note that an organization has been formed to make it impossible for irresponsible managers to obtain heavy credits for theatrical equipment. The fly-by-night manager is likely to find himself out in the cold as a result of this, as the new organization will include lumbermen, plumbers, sign-painters, storage and transportation companies.

The P. M. A. asks us to explain why arbitration should not be employed instead of the "Equity Shop." Would arbitration reach the man who operates from Oklahoma City or would it make a delinquent member pay his dues? We think not.

The manager of a small stock company in Missouri writes: "It is hard for me to think the men higher up care anything about us little fellows." We believe the manager will, in time see that we are very much for the little fellow, whether manager or actor. In fact, "the little fellow" especially, the actor, is the one Equity is most interested in. He is usually far removed from the theatrical base and, therefore, more subject to tyranny.

Our members should be interested in the German Actors' Union organized throughout Germanized Europe, and including as it does practically every one in the German theatre. Each little village has its group. The Union's headquarters is in Berlin and its organ, "The New Way," is on sale in all the theatres. It secures to the players, among other things, a minimum wage and an allowance for living and the co-operative purchase of food and other essentials in bulk and at bargain prices.

False and unfounded statements concerning the A. E. A. continue to grace the pages of *Variety*. One week it declares the motion picture players are going to break with Equity—but its contention is hardly confirmed by the resolution passed at the Motion Picture Section meeting by which its Executive Committee was eliminated and centralization of government placed in the hands of the Equity Council. The latest effusion of *Variety* declares the Chorus Equity plans to leave Equity, a statement as baseless as the Motion Picture Section canard. Such gross fabrications would be serious were it not for the fact that intelligent people realize the bitter enmity for "Equity" that lies behind them, and hence discount them at their true value.

FRANK GILLMORE,  
Executive Secretary.



## Is That So!

**EDGAR SELWYN** has left New York for Palm Beach to spend a month's vacation. **Theresa Quadri**, who is acting with **Madge Kennedy** in "Cornered" will give her fifth concert of the season on Monday afternoon, March 7, at the Hotel Plaza.

**William Raymond Sill** has re-entered the theatrical field and at a recent meeting of the Producing Managers' Association the post of publicity manager was created upon the motion of **John Golden** and by unanimous vote **Sill** was forthwith elected to the job.

**Albert Donnelly**, shadowgraph artist in "Midnight Rounders of 1921" at the Century Promenade, has had his fingers insured for \$15,000.

**Michio Itow**, the Japanese dancer and actor, will begin a season of Noh dramas at a Broadway theatre early next month.

### Beatrice Herford Was

the monologist at the matinee dance, on the Century Roof last week, for the Home for Friendless Boys.

**Edith Ellis**, author of "The White Villa," playing special matinees at the Eltinge Theatre, addressed the MacDowell Club on the Players Fellowship last week.

**Anselm Goetzl**, composer of "The Rose Girl" at the Ambassador Theatre, entertained last week at the theatre, a party of musicians who had been with him in Prague when he was conductor at the Royal Bohemian Opera House there.

**Earl Benham** has been engaged by the Glerich Productions Inc. for the new musical comedy, "Maid to Love" which opens in Stamford the 7th of March.

**Sidney Yates**, until recently general sales manager of the Greyhound Motor Co. is again identified with vaudeville. In the capacity of booking manager of the Ray H. Leason Agency.

### Whitford Kane Is

to establish a Gaelic Playhouse in New York.

**Max Rogers** is putting on a new revue which will shortly open at the Pre-Catalan Restaurant.

**Harry Armstrong**, formerly featured with "The Sailor Revue," is now doing an act in vaudeville.

**Lillian Lester** who has been identified with various big time vaudeville productions has been engaged for the Walton roof, Philadelphia, through Al Grossman.

**Blythe Shertwood**, a critic of the drama, motion pictures and books, who writes human verse betimes, is to make her stage debut this year.

**Mai Poth** joined the cast of "Afgar" last week, appearing in the role of Mirza.

**Michel Fokine** and his wife, **Vera Fokina**, have begun rehearsals for the new Mozart ballet, "Reve de Marquise."

### W. L. Gilmore Has

been given the job of directing the four one-act plays by **Clare Kummer** which she will present at the Punch & Judy Theatre for a series of matinees beginning Monday.

**Florence Reed** has returned to the stellar role of "The Mirage" at the Times Square Theatre after having been out of the cast for several performances on account of illness.

### By Lester Rose

**Lina Abarbanell** opened this week on the Kejth Circuit with her new act. After finishing her vaudeville tour, **Miss Abarbanell** will be featured in a new three-act play.

**Mercedes**, booking agent for the Loew Circuit left for Chicago last Saturday to open a branch office in that city. He will be gone about a fortnight. On his return **Mr. Mercedes** will make the principal cities to look the field over for new material, in the interest of the Loew Circuit.

**Gordon and Ford**, and the **Wilton Sisters** replaced the **Iunis Brothers** at the Palace Theatre last week. The boys had to cancel on account of sickness.

**Nat Vincent** of "A Trip to Hittland" fame and **Blanche Franklyn**, have formed a partnership, and will be seen shortly in a new act.

It is said that the **B. F. Keith** Offices have notified all acts "doubling" in New York, not to make any public announcement to this effect.

**Leo Carrillo** will shortly be starred in a new play after his vaudeville engagement. **Edgar Selwyn** will produce the play for **Mr. Carrillo**.

**Billy Kent**, who is appearing at the Palace this week in "Bubbles" produced by **C. B. Maddock**, is also appearing in his new skit, which made its initial showing at the Colonial last week.

**Ivan Bankoff** produced and staged "A Dance Frolic" in which **Eleanor Pierce** is appearing in at the Regent Theatre this week.

**Tom Wise** is making his initial vaudeville appearance at the Hamilton Theatre this week.

### Actors' Fund Announcement

At the February meeting of the Board of Trustees, Actors' Fund of America, the following resolution was adopted:

Resolved, the following information be given to the theatrical profession, and to the public generally:

That, as the recent bequest of General **Rush C. Hawkins**, of two hundred thousand dollars (\$200,000) to the Actors' Fund of America, the interest only of which can be used, has furnished the Actors' Fund with the opportunity long sought to found an Endowment Fund, that we have established such a Fund, and are now ready to receive gifts or bequests to said Fund, the interest only of such Fund to be used for the charitable purposes for which the Actors' Fund was chartered.

### Miss Barrymore Better

**Ethel Barrymore** appeared in public for the first time since her recent illness at the opening of "Macbeth" at the Apollo. She entered the theatre accompanied by her uncle, **John Drew**, and occupied a box. The audience greeted **Miss Barrymore** with an outburst of spontaneous applause, which continued for nearly ten minutes, while the star rose and bowed her acknowledgments.

### Henry Stanford Dies

**Henry Stanford**, who played the role of Jerry with **Lanette Taylor** in the original production of "Peg o' My Heart," in 1912, died last week at his home on Highland Road, Great Kills, Staten Island. He was rehearsing for the revival of the play when he became ill. He was a member of the Green Room and Lambda clubs.



Nazimova, who is now engaged in transferring "Camille" to the screen for Metro, is seen here in two moods characteristic of the Russian star



At the left with a cluster of grapes in her hand, she is a nymph, while above she indulges in a moment of pensiveness

! Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 131 W. 44th St., New York

# In the Song Shops

By Johnny O'Connor

## A New Song Writing Trio—Remick Gets New Writers—Marks Making Splendid Showing—Max Burkhardt's New Ones



LEW POLLOCK

Writer of popular hits who in a short time has risen from a rathskeller pianist to one of the country's most successful composers. Lew, who bears a striking resemblance to Irving Berlin, was discovered by George Whiting. His first number, "It Don't Seem," proved successful after which he wrote "Oh Harry," "Everybody Wants the Key to My Cellar," "Buddha," "Spanish Love," "I'm Missin' Mammy's Kissin'" and "Lady of the Lamp." He is also credited with "The Passing Show of 1921," "The New Century Promenade" and Shubert's "Whirl of the Town."

"LADIES and gentlemen, permit me to introduce a brand new song-writing trio, Violinsky, Bert Hanlon and Ben Ryan. Chord in G please, trrrah."

Business of the three jazz hounds stealing a bow with Hanlon trying to make a jane in an upper box.

"I wish to say, ladies and gentlemen, that the boys' first effort is a comedy number published by Leo Feist, entitled, *Vamping Rose*."

Voice from gallery: "We believe you, follow the rose and vamp."

"This number is said to hold the record at Feist's in being accepted. Violinsky has also placed with Feist a new number by Walter Donovan and himself, entitled, *Rockabye*. I also wish to state that Violinsky has the big waltz hit of the season, *Honolulu Eyes*. In closing I wish to say that Violinsky also wrote *Congo Nights* which has been one of

### The Leading Fox Trots

of the season and that he has just signed to write the music for a new

revue. I thank you for your kind attention."

Voice from gallery: "Did you say this was a trio? Looks more like a single to me with Violinsky taking the wreath."

Curtain.

Remick has added another sterling writer to their ever increasing staff by signing *Lee Roberts*, known as the popular boy of popular hits. *Lee* has already started the ball arolling with a brand new number, entitled, *Broken Moon*, which promises to be another *Smiles*.

We knew it would happen. *Sam Mitnick* has rejoined the *Remick* family and everybody is happy. It's just like leaving our big city. Glad to get away, but oh, so glad to get back again.

Those two big guns of songland, *Ed Smalley* and *Jesse Greer* have just turned out a brand new number, *I Want to Be Somebody's Baby*. The *Duncan Sisters* fell in love with the infant which resulted in their adopting it and featuring it in the "Tip Top" show. *Harry Von Tilzer* is godfather of the child.

The *Edward Marks Music Co.* are greatly enthused over

### The Splendid Showing

made by their latest number, *Moonbeams*, which is being featured by *Georgia Price* with great success. *Georgie* is feeding this delicious morsel of melody to the music hungry public, and according to reports the public must have a whale of an appetite. *Hi-Yo*, the chink number with a Pell street flavor, is also going over with a bang and those wishing to obtain Chinese lyrics can do so by applying at the nearest laundry.

*Mose Gumble* has gone to Canada for a little vacation which means that when *Mose* returns he will lay off for a couple of weeks in order to rest up. While in the state of Canadian Club *Mose* will look over some business interests for *Remick* returning to our little Sahara by the slow and easy route. It is said the gang will give *Mose* a great welcome upon his return. Who wouldn't be welcomed coming back from Canada?

*L. Wolfe Gilbert* who writes songs faster than a woman changes her mind, wires the info. that he has pounded out

### A New Number

which looks even bigger than his old standby, *Robert E. Lee Wolfe* at the present time is introducing his

### Best Selling Sheet Music

FOX TROTS—I Never Realized, Feist; Becky from Babylon, Witmark.  
WALTZES—That Dreamy Waltz; Waterson, Berlin & Snyder; Wyoming, Witmark.  
BALLADS—Rose of My Heart, Feist; Rosie, Remick.

catalogue of best sellers to the natives of the Middle West via the vaudeville route, and incidentally is corralling a huge flock of shekels for his efforts. In advising us of his new number *Wolfe* neglected to mention the title. Why the secrecy, *Wolfe*? We won't tell a soul except the public.

Unless the plans of a certain well known manager miscarry, our little village will shortly be treated to something new and novel in the way of entertainment. Which serves to introduce *McEnelly's Singing Orchestra*, a jazzological outfit consisting of ten wild wind jammers and song spouters. These birds who travel around the country in their \$10,000 limousine not only

### Provide Dance Music

but stage a vaudeville show as well. At the present time they are meeting

### Best Selling Music Rolls

MELODEE—Fox Trot, Little Stranger (3335); Ballad, June (3343).  
Q. R. S.—Fox Trot, My Mammy (1321); Ballad, Broken Moon (1286).  
REPUBLIC—Fox Trot, Yokohama Lullaby (59028); Ballad, Mother of Pearl (57528).

with great success throughout New England with New York likely to follow.

Pardon me a moment. Hello, whose calling, please? Well, if it ain't the kid himself, *Max Burkhardt*. How come, *Max*? What? You're going to open in a new act assisted by *Joe Kentner* and *Inita Marques*? Good for you, *Max*, and best of luck, old top. Direction of *Manwaring and Hughes*? Well, that's fine. What's that? You and

*Kentner* have written a new number, entitled, *Some Sweet Day My Dreams Will Come True*. What are your dreams, *Max*? Low rent and free beer, I suppose. You have another one? What's the label, *Max*? *I'd Rather Live in a Fool's Paradise*? I hope you're not referring to Harlem, *Max*, cause that's where I hang my hat. Well, so long, old timer,

### Call Me Up

some night and we'll go up to your house for dinner. Good bye.

### Is That So!

After *A While* is a new fox trot number by *Charles A. Snyder*, published by the *Snyder Music Co.*

After decorating his stomach with carload of spaghetti and garlic, *Bert Grant* dashed off a brand new number, entitled, *The Flower of Italy*. According to *Bert's* breath *The Flower of Italy* has some scent.

*Sammy Smith* bends his elbow to inform us that he has severed his connections with the *Broadway Music Co.*, and that he now collects his salary from *Leo Feist*.

### Best Selling Records

COLUMBIA—Fox Trot, Rosie (A-3364), Yerkes Orchestra; Waltz, Baby Dreams (A-6177) Prince's Orchestra.  
EDISON—Fox Trot, Darling (50715), Della Robbia Orchestra; Waltz, Honey Dear Waltz (50709) Lenzberg's Orchestra.  
PATHE—Fox Trot, Avalon (22440) Hazay Natzy Orchestra; Grieving for You (22411) White Way Orchestra.  
VICTOR—Fox Trot, My Sahara Rose (18702) Pietro; Waltz, Alice Blue Gown (18700), Jos. Smith Orchestra.

*Harry T. Hanbury and Co.* have a number that promises to make a sensation in the music world, it is entitled *A Dream of Your Smile* by *Con Conrad*, the author of *Margie* and *Palastena*. Orchestra leaders of the big hotels are very enthusiastic about this number.

*Jack Mill's* phenomenal fox trot *Mazie* is going very big. *Eli Dawson*, the writer, plays the part of the salesman in "Welcome Stranger."

*Chas. K. Harris* has three big hits on his catalogue. They are *I'm Going Home*, *Somebody Care For You* and *I've Lost My Heart to the Meanest Gal in Town*. *Harris's* hits are in great demand by the "mechanicals."

*Maceo Pinkard* has just completed a number entitled *Blue Sunday Blues* which he has turned over to *Fred Fisher*.

*Sam Coslow*, assisted by *Joe Gold*, *Joe Gibson* and *Joe Ribaud*, has written a song for *Al Jolson* called "Grieving for You."

### SPECIAL NOTICE TO PRODUCERS AND MANAGERS

Don't Fail to See

## THE STERLINGS

Those Different Skaters

"A Smart Pace in a Small Space"

B. F. Keith's Riverside  
This Week

Next Week  
Bushwick

Dir. HARRY FITZGERALD



# Page Johnny O'Connor!

**L**AST week police officers from the West Forty-seventh Street Police Station raided Wilson's Dancing Academy at Forty-sixth Street and Broadway, right in the very heart of the theatrical district and gathered in fifteen patrol wagon loads of men and women, all of whom were charged with disorderly conduct. The men were forced to remain overnight in the station house, but were discharged the following morning in the West Side Court for lack of evidence, while the women were discharged in Night Court by Magistrate Douras on the same grounds.

The police may or may not have been technically right in this wholesale arrest. However, for the past year this resort has indirectly given them considerable trouble. Nightly, on West Forty-sixth Street

## One Will Find

a horde of young men gathered just beneath the Academy, who keep things humming from dusk until the Academy closes.

Several times the police have rounded up this "gang," but the court either plants a small fine on them or discharges them altogether. This point on Forty-sixth Street is also frequented by a crowd of actors, for it is the logical outdoor meeting place for them, the National Vaudeville Artists' Club being but a few feet down the same street.

Ladies who belong to the Artists' Club must pass this point coming to and from the organization headquarters, and are continually the objects of

## Insulting Remarks

from this gang of hoodlums. Some months ago the police surrounded the block and took in every one in sight, including a number of reputable actors who were entirely innocent of any wrongdoing. No discrimination was exercised, consequently every one was discharged, although the innocent and guilty alike were compelled to spend the night in cells.

Regardless of the conduct of the interior of the Academy, the police would do some good to the theatrical community to investigate the corner and select the "human chaff" from the "human wheat," and some night make a general clean-up, determining the "occupation" of the "flapper-chasers," and either drive them from the neighborhood, or put them to work.

The dance halls can hardly be blamed for this outside condition, nor can the patrons. But the police should wipe out that gang of professional "Johns" now and forever.

For a long time a similar condition existed around the corner of Forty-seventh Street and Seventh

Avenue. This, too, is a gathering point for

## Actors and Actresses

particularly in the summer time when houses are closed and the professional people must come to that neighborhood to conduct their business for the following season. Hundreds and hundreds of professionals can be seen there any afternoon, all orderly and never interfering with traffic or pedestrians. But intermingled with this respectable crowd can also be found a gang of tin-horn gamblers and what-not. Consequently an order was issued from police headquarters to clean up the neighborhood.

The patrolmen kept every one on the move, regardless of their innocence of wrongdoing, and this condition made it mighty uncomfortable for the men and women of the theatre who had no other place to conduct their business. Summonses were issued by the hundreds and many arrests were made. It seemed hard for the police to discriminate. The professionals were shunted from one spot to another. The cops played no favorites. One afternoon

## An Over Active Patrolman

approached Martin Beck, who owns the Palace Theatre and property, and advised him to move on. Mr. Beck smiled. The cop became angered, and told Mr. Beck that he had seen him hanging around there too often, and if he didn't "screw" out of the neighborhood he'd send him to the "cooler." The following day the cop had disappeared to some unknown regions.

When the police have a benefit affair, a "stag" party or any other form of entertainment they can always depend upon the members of show business to donate their efforts. Without the actor these affairs would be complete "flivvers."

Why can't the police department afford a similar courtesy to the actor? It would be comparatively easy to allow them the freedom of gathering in

## This Particular Zone

to conduct their business. And it is

## 5 YEARS AGO TODAY

Grace George Produces "The Earth" at the Playhouse with Louis Calvert, Ernest Lawford and Conway Tearle in Cast.

"The Melody of Youth" Is Presented at the Fulton with Cast Including Brandon Tynan, Lily Cahill, Eva Le Galliene, William Harrigan, George Giddens and William J. Kelly.

Triangle Releases "Daphne and the Pirate" Starring Lillian Gish.

## 20 YEARS AGO TODAY

William Collier Presents "On the Quiet" by Augustus Thomas at the Madison Square Theatre.

"My Lady" Is Produced at the Victoria with Cast Including Charles J. Ross, Clifton Crawford, Lotta Faust, Eva Tanguay and Other Favorites.

All London Theatres Close for a Week of Mourning on Account of the Death of Queen Victoria.



BERT LEVY

The clever cartoonist whose original style of work makes him a sure-fire attraction wherever originality and genuine art are appreciated

not a difficult task to tell the actor from the non-professional.

Downtown in the financial district, the brokers who operate on the Curb are not molested by the police for blocking up the neighborhood, making passage almost impossible. As a matter of fact they are protected by the police. Still the Curb gathering is a thousand times as large in numbers as the gathering around Forty-Seventh Street and Seventh Avenue at its busiest season. Then again the Curb crowd is on hand every working day in the year, while the professional crowd assembles around their "business corner" but a few weeks during the summer.

The actors' organizations might communicate with the proper authorities on this subject and protect them from arrest instead of providing bail for them after arrest.

## Jimmie Duffy Back

Jimmie Duffy is back in New York after a lengthy trip to the coast from where a report emanated to the effect that he had married a Cali-

fornia millionairess. Duffy played two New York houses last week, jumping direct from New Orleans, where he and Fred Sweeney, his vaudeville partner, attended the races daily to the great enjoyment of the bookmakers.

Since Duffy's departure several reports were published that the team has dissolved partnership. Duffy and Sweeney are one of the most popular of the younger school of vaudeville teams.

## A New Graft

A new "racket" was introduced around Broadway this week and one victim caused many a laugh through his stubbornness to believe he had been bunked.

A great many collectors fancy photos of old-time actors and actresses and some pictures have been known to bring sums reaching into the thousands.

One of the "smart" agents attended an auction early this week and during the sale a photo with the names of DeLahanty and Hengler was auctioned off, the "wise boy" bidding the top price of \$16 for it. Photos of this old-time variety team are very scarce and his client would have given easily \$200 or \$300 for it. He carried the "gem" up Broadway and proudly exhibited it to Ernest Carr, an old-timer himself. Carr promptly recognized the photo as one of Tom Smith and Ralph Austin, which couldn't have been taken over six years ago.

The buyer told Carr he was crazy. Carr called in a friend and he also declared it was Smith and Austin, the name being hidden while he examined the photo. Several others were put to the test and they unanimously declared it to be Smith and Austin. The "chump" went away convinced that his wisdom teeth had been tampered with.



# The New Plays

## "MACBETH" Arthur Hopkins Makes In- teresting Experiment

Revival of Shakespearean tragedy. Pro-  
duction designed by Robert Edmond Jones.  
Music by Robert Russell Bennett. Staged  
by Arthur Hopkins. Produced by Arthur  
Hopkins at the Apollo Theatre, Feb. 17.

Duncan.....J. Sayre Crawley  
Malcolm.....E. J. Ballantine  
Donalbain.....Burford Hampden  
Macbeth.....Lionel Barrymore  
Banquo.....Sidney Herbert  
Macduff.....Raymond Bloomer  
Porter.....Frank Sylvester  
Lady Macbeth.....Julia Arthur  
Lady Macduff.....Helen Robbins  
Gentlewoman.....Marguerita Sargent  
First Witch.....Eleanor Hutchison  
Second Witch.....Nina Lindsey  
Third Witch.....Doris Fellows

What are we going to do with Shakespeare? Obviously he cannot be left unplayed, and since this is so it is equally obvious that he must be played in some particular manner. Three methods suggest themselves. We must produce the plays in the manner of the Elizabethan theatre for which they were written, we must continue to see the style of productions to which we have grown accustomed in the last few generations, or we must adapt them to the methods of the modern theatre.

It is this last method that Arthur Hopkins has chosen for his production of "Macbeth," and having done so has called down upon his head maledictions because "it is not Shakespeare."

But neither is the style of production that we have come to look upon as "standard." The play has practically always been cut to fit the personality of a star rather than to carry forward the rhythm of the drama. It

## Arthur Hopkins' Production of "Mac- beth" Starts New Era of Shakespeare— "Blue Eyes" Opens at the Casino

has been adapted to the methods of an age in the theatre that is totally different from Shakespeare's own, and yet bears little relation to the present.

To reproduce the Elizabethan method is even less desirable. We are not willing to sit in a theatre long enough to watch the complete play without any cutting, and having no scenery is just as distracting to a modern audience as the dynamic decorations of Robert Edmond Jones seem to be.

What then is to be done? Are we to lose Shakespeare in toto? Or are we going to break this ridiculous inertia of demanding the tawdriness of the mid-Victorian era and bring the very best that the modern theatre has to offer to bear upon the greatest plays in our language? It is this that Mr. Hopkins and Mr. Jones have done in "Macbeth." They have concentrated on the spiritual values of the play and made everything else subservient to their development. The actors, the settings, the music, the lighting all combine in one rhythm that sweeps to its purpose with a singleness that is overwhelming. With two sets of staggered arches, Mr. Jones has achieved moving drama, which two carloads of naturalistic scenery could never

achieve. There has been an attempt to attribute to his use of them (and indeed to the whole production) the sentimental symbolism of the morality play. But such a theory is groundless. It is symbolism, of course, but it is a large symbolism, a symbolism of spirit. Macbeth and Lady Macbeth seem merged into a single entity around which various elements play, leading to a doom as inevitable, as stark as Greek tragedy. Of individual performances it is almost impossible to speak, so unified is the entire production. *Lionel Barrymore* is a totally new Macbeth. He suggests nothing so strongly as a troll king, especially when he is seated on his high, steep throne. *Julia Arthur* is beautiful beyond words as Lady Macbeth. Every move, every inflection is a thing of deep significance. There are two bad performances in the play. One is by one of the witches who never for a moment realizes the impersonality of the witch theme as Mr. Hopkins has staged it. The other is a stage child who plays the son of Macduff with all the affectations possible to a stage child. *Robert Russell Bennett* has supplied an extraordinarily effective musical setting, when it can be heard through the persistent chatter of the audience. It is all an experiment to be

sure, but if it had been presented to us under the name of Max Rheinhardt we would probably acclaim it. As it has not, we will probably scoff. JOHN J. MARTIN.

## AMERICAN ACADEMY MATINEE

### Students Present "Mrs. Gorringe's Necklace"

Comedy in four acts, by Hubert Henry Davies. Presented by the American Academy of Dramatic Arts at the Lyceum Theatre, Feb. 18.

Captain Mowbray.....Robert Randol  
Colonel Jardine.....Gerald D. Stopp  
Lieutenant David Cairn.....Scott Hitchner  
Mr. Jernigan.....Edwin Hill  
Charles.....Norman Brace  
Mrs. Jardine.....Kay Strozzi  
Isabel Kirke.....Lillian Kemna  
Vicky Jardine.....Olivia Allen  
Miss Potts.....Olive Robertson  
Mrs. Gorringe.....Virginia Sale

For the fifth matinee of the season, the American Academy students elected to appear in Hubert Henry Davies' comedy, "Mrs. Gorringe's Necklace," and the performance was a distinct achievement. There was not a bad bit of playing in the entire cast, and there were several decidedly clever bits. Chief among them must be mentioned *Virginia Sale* as Mrs. Gorringe. She endowed that exceedingly silly lady with a delightful sense of satire, and played her so consistently that the result was a delicately shaded portrait in caricature. Among the men, *Gerald D. Stopp* played the old colonel with commendable fidelity. One was convinced of his age for one thing, a feat that frequently eludes a young

(Continued on page 385)

## BROADWAY TIME TABLE—Week of Feb. 28th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Algar	Alice Delysia	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$17,400
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, Mav Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morisco	West 45th	8.30—W. & S. 2.30	Capacity
Blue Eyes	Low Fields, Molly King, Delyle Aida	Reviewed in this issue	Feb. 21	Casino	Bway & 39th	8.20—W. & S. 2.30	Capacity
The Broken Wing	Inez Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.30	\$12,500
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	\$13,900
Cornered	Madge Kennedy	Crook melodrama	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.25	\$16,300
Dear Me	Hale Hamilton, Grace LaRue	Sentimental Comedy	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	\$10,600
Deburau	Lionel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Diff'rent	Mary Blair	Eugene O'Neill Play	Jan. 31	Princess	West 39th	2.30—M. & Th.	
The Emperor Jones	Charles L. Gilpin	Study of fear	Dec. 27	Princess	West 39th	8.45—W. & S. 2.20	\$5,100
Enter Madame	Gina Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	Pictorial comic opera	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	\$15,500
Eyvynd of the Hills	Augustin Duncan, Rollo Peters	Icelandic tragedy	Feb. 1	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$67,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Her Family Tree	Nora Bayes	Average musical comedy	Dec. 27	Lyric	West 42d	8.15—W. & S. 2.15	\$14,200
Irene	Adelina Patti Harrold	Average musical comedy	Nov. 18 '19	Underbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltzing	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitsi	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	\$17,000
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	13,000
Macbeth	Lionel Barrymore, Julia Arthur	Reviewed in this issue	Sept. 17	Apollo	West 42d	8.30—W. & S. 2.30	First week
Mary	Jack McGowan, Janet Velie	Briek and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.30	Capacity
Mary Rose	Ruth Chatterton	Berie Barrie fantasy	Dec. 22	Empire	Bway & 40th	8.15—W. & S. 2.15	\$11,900
Meanest Man in World	Otto Kruger, Marion Oakley	Comedy of a failure	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	Play of the primrose path	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	\$14,000
Mixed Marriage	Margaret Wycherly	Drama of religious conflict	Jan. 4	63d Street	63d & Bway	8.30—S. 2.30	\$4,800
Miss Lulu Bett	Carroll McCormack	Zona Gale's novel staged	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	\$8,400
Mr. Pim Passes By	Laura Hope Crews, Dudley Digges	To be reviewed	Feb. 28	Garrick	West 35th	8.15—Th. & S. 2.15	
Nice People	Francine Larrimore	To be reviewed	Feb. 24	Klaw	West 46th	8.30—W. & S. 2.30	
The New Morality	Grace George	Society drama	Jan. 30	Playhouse	West 48th	2.30—M. T. Th. & F.	\$21,000
The Night Watch	Robt. Warwick, Jeanne Eagels, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	West 48th	8.15—W. & S. 2.15	\$29,000
Passing Show of 1921	Howard Bros. Marie Dressler	Bright and colorful revue	Dec. 29	Winter Garden	Cent. Pk. W.	8.00—T. Th. & S. 2.00	\$13,000
Peg o' My Heart	Laurette Taylor	Revival of famous comedy	Feb. 14	Cort	West 48th	8.30—W. & S. 2.30	\$13,000
The Prince and the Pauper	William Faversham	Mark Twain's romantic comedy	Nov. 23	Belwyn	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Out	Roiland Young, Lotus Robb	Whim of ambitious youth	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	\$14,900
Romance	Doris Keane	To be reviewed	Nov. 23	Playhouse	West 48th	8.30—W. & S. 2.30	Capacity
The Rose Girl	Lydia Lopkova, Charles Purcell	Conventional musical comedy	Feb. 11	Ambassador	West 49th	8.30—W. & S. 2.30	\$10,300
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	\$7,900
Samson and Delilah	Ben Ami, Pauline Lord	Tragic of the theatre	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	\$13,000
The Skin Game	Herbert Lomas, Jane Grey	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	\$13,000
Spanish Love	W. H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	\$9,200
The Tavern	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	Capacity
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	
Tip Top	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	
Vaudeville	B. F. Keith Features	Weekly change of bill	Jan. 17	Palace	Bway & 47th	8.00—Daily 2.00	
Wake Up, Jonathan	Mrs. Fluke	Comedy of marriage	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	\$11,600
Welcome Stranger	George Sidney, Edmund Breese	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$17,900
The White Villa	Edward Ellis, Lucile Watson	Drama of middle age	Feb. 14	Eltzing	West 42d	2.30—M. T. & F.	\$11,300
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Fraser	West 42d	8.30—W. & S. 2.30	



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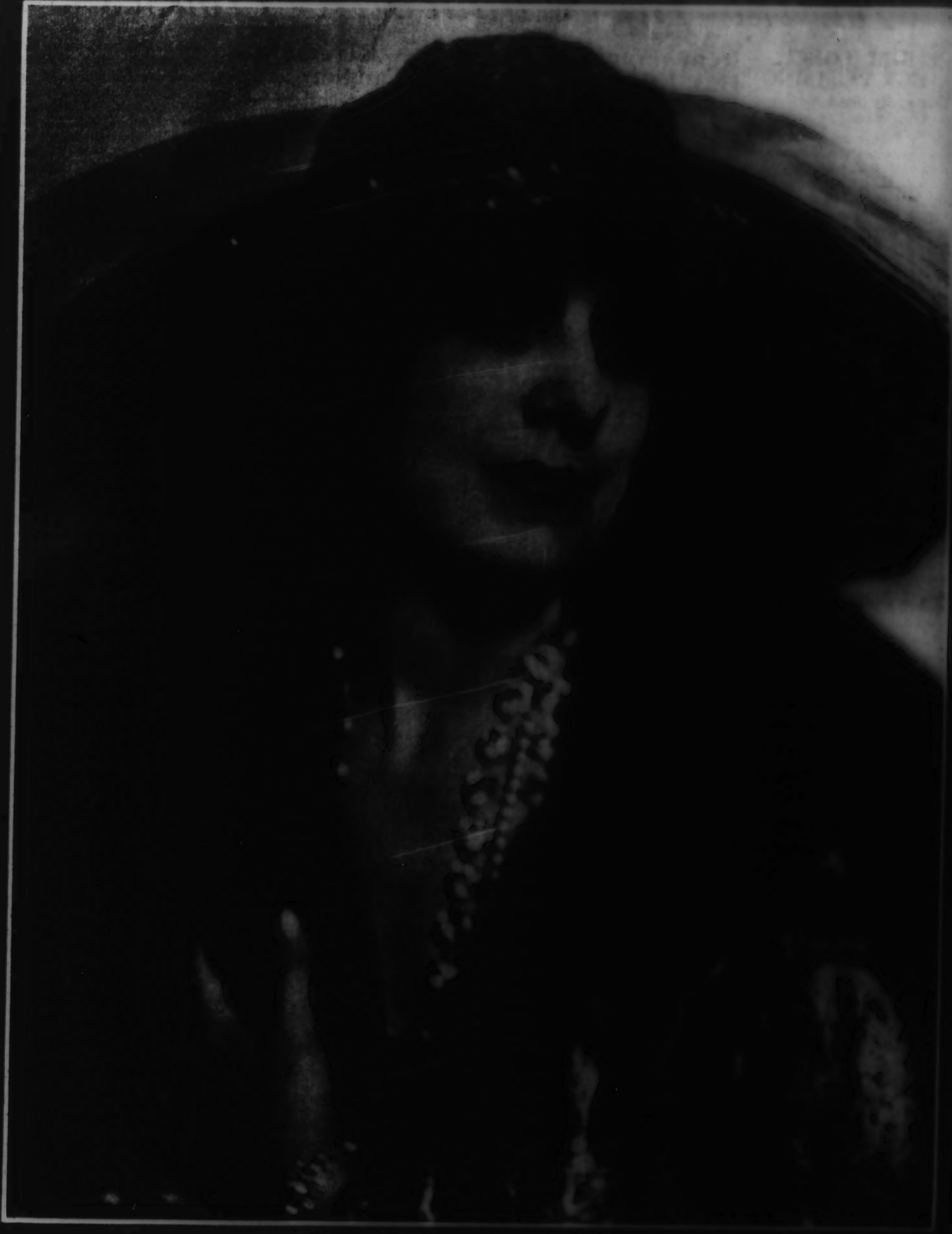
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DRAMATIC MIRROR

**GERALDINE FARRAR**

*Who divides her time between singing at the Metropolitan and acting before the camera for Pathé pictures*

# At the Big Vaudeville Houses

## PALACE BILL LONG BUT PLEASING Irene Franklin and Other Acts Score

This week's Palace program was entirely pleasing from the beginning to end, although if one looked for flaws from a technical standpoint, a magnifying glass would not be essential. But all in all it was a decidedly good bill and well worth the admission price. Like all Monday afternoon shows this one ran somewhat long.

*Sylvia Loyal* and her collection of pigeons opened the show with a rather artistic setting. *Miss Loyal* following closely the initial curtain with an attendant who brings on the birds. Her pigeons are especially well trained to the "call" and the pantomimic work accompanying their introduction gives the act a graceful touch that helps out wonderfully well.

*Bernard and Garry* were on second, working in "tan" and this combination gave the show a flash start. The boys are inclined to be a bit gesturist with their arms, working this point a trifle too much. The imitation of popular singers was received with individual applause and they retired to a good hand.

*Donal Kerr and Co.*, and *Wilson Bros.*, both new acts, came next in order, with *Irene Franklin* closing intermission. *Miss Franklin*, with *Burton Green* at the piano, looks better than ever. Always like a breath of fresh air on any vaudeville program, she seemed like an "ozonic" avalanche on the current week's running order. Her usual routine of kid numbers, with *Green's* solo piano work brought the couple the unqualified hit of the show. It's some time since *Miss Franklin* has been seen at the Palace, but she was remembered and appreciated. After all has been looked over *Irene Franklin* stands out as America's best female characteriste.

Following intermission "Bubbles" and *Franklyn-Charles Co.*, two more new acts came in order with *Robert Emmet Keane* scheduled in next to closing spot. It was shortly after dinner hour, but *Keane* with his light wit held them in and once started he found the sailing easy. The *Weldomas* closed the show. O'CONNOR.

## RIVERSIDE HAS GOOD BILL Ella Shields Is Pleasing Headliner

*Ella Shields*, fresh from her European triumphs, is headlining at the Riverside this week, her entrance Monday evening being the signal for a warm reception. *Miss Shields*, whose artistic efforts stopped the show, worked hard to please and her closing number found the house wildly applauding for more.

*Kramer and Boyle* also came in for their share of applause with *Kramer's* funny remarks keeping the house in an uproar. *Boyle*, who has few equals as a straight, not only makes a pleasing appearance but boasts of a dandy voice as well.

*Riggs and Witchie*, a good looking

## Irene Franklin at Palace — Riverside Has Ella Shields — Eva Tanguay at Colonial — Alhambra Has Chic Sale — Pearl Regay a Hit at Royal

pair of nimble dancers, were well received. It is a very classy turn, the wardrobe and settings being simply gorgeous.

*Grace Nelson*, the American made Prima Donna, scored her usual hit, all of her numbers registering to big results. The turn moves in a breezy manner with the usual piano solo being eliminated, much to the relief of everybody.

*Ida May Chadwick* of "Hee Haw" fame, sang and danced in her usual captivating manner with her Dad also proving he could shake his feet. As a funster *Miss Chadwick* is refreshingly delightful, her antics being thoroughly enjoyed.

*De Haven and Nice*, presenting their ridiculously funny skit, went over to big results, their eccentric stepping taking them off to a rousing hand.

The *Sterlings* in a novel roller skating turn were pleasing as were the *Readings* in a lively equilibristic offering. GILLESPIE.

## MANY HEADLINERS AT COLONIAL

### Eva Tanguay, Nat Nazarro, Jr., and Miss Juliet Score

With the clever *Miss Juliet* to impersonate *Eva Tanguay*, and later the cyclonic *Eva* herself to show us just how good *Miss Juliet* is—well, the Colonial patrons got an earful of *I Don't Care* and liked it.

*Louise and Mitchell* started things moving with feats of strength. *Louise* in a wild purple costume started in singing "I'm Missin' Mammy's Kissin'", but soon subsided into acrobatics.

*Jack Ryan and Earl Bronson* sang *My Mammy*, *All Over Now*, *Hortense* and *Scandinavia*, all of which went big.

*Toto*, the wonderful "boneless" clown, tied himself into all sorts of knots, and burlesqued a *Pavlova* classic to perfection. *Toto* is a wonder and puts across his pantomimic comedy with great skill.

*West Avey and Dennie O'Neil* "the young 'uns," were highly amusing in their opening scene of dice rolling. They closed with excellent shuffle dancing and nearly stopped the show.

*Miss Juliet's* "One Girl Revue" is vastly clever. Her impersonations of stage favorites are uncannily realistic, and as usual she made a tremendous hit.

*Nat Nazarro, Jr.* and his sextette of jazzers actually did stop the show, following intermission, for the audience couldn't get enough of *Nat's* dancing, either alone or with the graceful *Viola May*, who lends pictorial aid to the act besides contributing some skillful toe dancing. The boys played *My Mammy* and *Rosie* with much pep.

*Thomas F. Swift and Mary H. Kelley* in "Gum Drops" were quietly amusing. *Miss Kelley* sang the old song *Buddy* delightfully.

The World's Greatest Eccentric Comedienne capered and cavorted and shouted. She sang the *Navy Blues* and numerous other numbers written around the *Tanguay* personality.

*Daley, Mack and Daley* closed with sensational roller skating. CONN.

## PEARL REGAY STOPS ROYAL SHOW Good Bill Surrounds Popular Dancer

Closing a long bill, keeping the house intact, taking six bows and leaving the audience wildly clamoring for more was the startling record created by *Pearl Regay* at the Royal Monday afternoon. Assisted by *Roy Sheldon* and the *Rialto Five*, *Miss Regal* swayed everything before her, her acrobatic dancing and contortion work almost stopping the show.

*Samsted and Marion* opened with their pleasing turn, "The Bachelor's Vision," making way for *Ernie Ream*, who amused with Irish songs and stories, closing with *That Wonderful Baby of Mine*, to a generous hand.

"Bungalow Love," with *Les Morgan* and *Beryl Gray* proved an interesting affair with the turn getting many laughs. *Senator Murphy* discussed the political situation of the day, was given a hearty reception, his monologue keeping the house in a jovial mood which resulted in the *Senator* voicing his appreciation. *Jack Kennedy* and company in "A Golf Proposal," got away slowly but quickly gained their stride and finished fast.

## Vaudettes—III



MARGARET YOUNG  
Who sings characteristic songs in a distinctive manner  
From Photo. (C) Htoon-Connelly

*James F. Kelly and Emma Pollack*, fresh from European triumphs, found the going much to their liking and bowed off to a dandy hand. *Miss Pollack's* rendition of that old-time favorite, *Maggie Murphy's Home*, followed by a tough dance was the big feature of the act.

*Howard's Spectacle*, consisting of well trained dogs and ponies was moved up from closing and proved far superior to the average animal act. *Anna Chandler*, with *Sidney Landfield* at the piano, was well liked and went over to a big hit. Most of the turn consisted of Hebrew comedy which was generously received by those who could understand it. Had we understood it we no doubt would have enjoyed it also. *Pearl Regay* followed with the audience getting into their overcoats. Following her first dance the house forgot home and dinner and remained until the finish. GILLESPIE.

## ALHAMBRA BILL PLEASES AUDIENCE Chic Sale and Others Are Features

The S. R. O. sign was much in evidence Monday night with not a seat to be had at eight o'clock.

*April and Young* in a novel bubble blowing turn presented a somewhat unusual offering which met with warm approval. *Bartram and Saxton*, two live wire chaps with pleasing voices, rendered *Bright Eyes*, *Mammy*, and closed with a highly entertaining yodel number. *Bobby Bernard & Co.* in an amusing skit concerning the trials of an ambitious but somewhat unfortunate soap salesman scored one of the big hits of the evening. *Bobby's* type of comedy is indeed refreshing and was thoroughly enjoyed as was the work of his two assistants who for some reason were not programed.

*Ruby Norton*, with *Clarence Senna* at the piano, sang and danced her way into the hearts of everybody. *Miss Norton*, whose gorgeous wardrobe was responsible for much buzzing throughout the house, opened with an aria from "Mme. Butterfly" which was followed by *Lila*. Her Spanish dance went over big which resulted in her doing *Broadway Rose* as an encore.

*Bostock's Riding School* caused much merriment with the youngsters who aspired to become bareback riders, being attached to a special device which kept them flying through the air much to the delight of the audience.

*Ben Bernie* followed intermission and after collecting a pocketful of laughs gave way to *William Rock* and his seven charming associates who entertained with a lavish collection of songs, dances and costumes. *Mr. Rock* danced with his usual ease and grace, being ably supported by his talented and good-looking associates.

*Charles (Chic) Sale* in his rural characters was the big scream of the bill which was only to be expected, because with *Chic's* humor how could he be anything else? The *Aerial DeGroffs* in a speedy trapeze act closed the show. GILLESPIE.



## NEW ACTS

**"Bubbles" Burlesque but Beautiful**

We have always admired *Charles Maddock* as a producer of vaudeville productions, his past performances in that line being sufficient reason. But in "Bubbles" with *William Kent* featured, *Maddock* has invested some \$10,000 or \$15,000 in a cast, a scenic investiture and a production and about forty cents in his book. The latter is quite as weak as the former features are strong. There is comedy, if one could call the resurrected duel scene of the burlesque of yesterday comedy, and while admirably written, is burlesque to the extreme nevertheless. *Kent* is continually in the foreground, continually funny, but with no credit to his manuscript lines. He is well backed up with a pretty chorus, some gorgeous costumes and some catchy numbers, but *Kent* cannot carry "Bubbles" unassisted. Behind *Kent* one *Queenie Smith*, a dancer of no mean ability, stands out conspicuously and to *Miss Smith* go the individual honors of the cast. Her solo work brought a half minute round of applause by itself. Monday afternoon at the Palace "Bubbles," like everything else on the bill was cordially received, but back of the "bubble" the hokum stood out in glaring contrast to the beautiful production *Maddock* has provided. In proportion to the estimated expenditure one might have looked for a better book. One could hardly expect a better production. O'CONNOR.

**Franklyn-Charles Co. Offer Surprise Act**

This trio is well "billed" as a surprise act. After looking over vaudeville acts for some twenty years, we have to pass the palm to this combination of players who can be truthfully styled a perfect variety act. The act opens in "one" with a double song by the two men, following which a special set in full stage is disclosed with a young lady pianist accompanying their succeeding efforts. This is composed of comedy acrobatics, strong work and with a finale that brought them a solid hand of applause and registered them as one of the sure-fire hits of Monday's matinee. Both men are of neat appearance and have exercised the sagacity to dress their specialty up to a parallel of its vaudeville value. Their travesty dance, a comedy Apache affair, might suggest to many the one originated by the *Dooley Brothers*, but this team has arranged it differently both in routine and style and no charge of plagiarism could be substantiated before anyone who has reviewed both turns. The young lady renders a

few solos, operatic selections, and while it slowed up the act in such a late spot as it held at the Palace Monday afternoon, it offers an opportunity for the essential changes and with conditions more favorable as to time, etc., it would have gathered its rightful share of returns. For a variety act—and there are mighty few available right now for vaudeville—this trio have a corker. It landed with a wallop Monday afternoon and should find the future going in vaudeville easy.

O'CONNOR.

**Donald Kerr & Co. in Good Revue**

*Donald Kerr* has long since been recognized as one of the best of the juvenile dancers in vaudeville. And let it be known that *Kerr* is one of the best constructors of dancing routines in or out of vaudeville, for *Kerr* can take a batch of raw talent and whip it into a dancing aggregation that will equal the best. His efforts in this direction are best typified in his current production, a *Lawrence Schwab* offer to vaudeville that fairly rings with originality, talent and class, and still there are but a quintet in the whole cast, *Kerr* of course predominating. A pianist supplies the music for *Kerr* and his quartet of girls, the opening showing the girls entering from trunks with an accompanying lyric of explanatory nature. *Kerr's* solo dance stands out as the best of the repertoire, but the ensemble numbers brought waves of spasmodic applause.

O'CONNOR.

**Wilson Brothers Hit the Palace**

To vaudeville students of the Middle West the *Wilson Brothers* are quite familiar as the broom to the average housewife. To Palace patrons they are strangers. The *Wilson Brothers* fertilized mid-west vaudeville fields for years and years, their only competitors in this task being the famous *Rice Brothers*. Both have a reputation of being able to satisfy any manager as to the length of their act. Either can do from twelve minutes to eight hours. For their Palace debut the *Wilson*s have a new mode of dress, but the same old routine of "yodel and gab." They come to New York as "The Lieutenant and the Cop," and for his familiar "catch line" of "get out!" the heftier *Wilson* uses the traffic cop's whistle for a convincer. Their harmony and their fast routine of talk caught the Palace crowd just right Monday afternoon and the pair garnered one laugh after another, their singing getting the best results. The senior comic overplays his work to what one might consider a "plant" in a stage box and while this method of procuring laughs is common in their home territory, it has become taboo in the East, especially in such houses as the Palace. One or two thrusts in this direction might be allowable, but a continuous routine between the stage and an auditor becomes obnoxious. The *Wilson*s have been introduced here finally, (apparently through "Tink" *Humphrey* of Chicago) and they have landed.

O'CONNOR.

**SONGS THAT ARE MAKING A HIT IN VAUDEVILLE**

<i>My Mammy</i>	<i>Nat Nazarro, Jr.</i>
<i>Scandinavia</i>	<i>Ryan &amp; Bowman</i>
<i>That Wonderful</i>	
<i>Baby of Mine</i>	<i>Ernie Rasm</i>
<i>All Over Now</i>	<i>Devon &amp; Haddock</i>

**CHICAGO—PALACE****Kitty Gordon and Jack Wilson Headline**

A well-balanced bill with *Kitty Gordon* as the big attraction. The closing act, *Muldoon, Franklyn and Rose*, opened the show and completely stopped it. The trio have a sure-fire combination and deserve a spot on any bill. The dancing both by the boy and girl is of Al calibre while the singing is put over by a man with a powerful ballad voice and of classy appearance. The *Three Weber Girls*, who are supposed to open, got the worst of it, as when they came to close the show the audience walked out of doors, even after *Jack Wilson* had made a plea for them to the audience.

The duce spot was held by *Price and Bernie*, sister of the famous *Georgie* and brother of the famous *Ben*. In a piano and singing offering, they pass by nicely. *Solly Ward* and company in a sure fire skit, "Babies," delivered a walloping laugh hit that ran for thirty minutes.

*Morgan and Gates* in their flow of nonsense kept up the interest until *Babcock and Dolly* came on. *Babcock* takes some wonderful falls but is weakly supported by his female partner, and though she wears stunning clothes it is not a big time act.

*Kitty Gordon*, in all the radiance and splendor of a queen, made her appearance. She tells the same stories she did on her last appearance with a few popular numbers. Her gowns were creations and she held the interest throughout. *Jack Wilson* and his burlesquing of the previous acts was another laughing hit, working throughout in white face. The *Three Weber Girls* closed the show. BERNHARD.

**CHICAGO—MAJESTIC****Julian Eltinge Is Principal Attraction**

Everything on the program at the Majestic is excellent this week. Each act is among the best of its kind.

*Ben Beyer* starts things off with a humorously speechless series of stunts on a number of vehicles which fall to pieces very funny.

*Pearson, Newport and Pearson* offer an excellent bit of eccentric dancing to the music of exceedingly peppy piano handling by *Miss Pearson*, who however should not sing.

"The Magic Glasses," by *Frances Nordstrom*, is an allegorical riches-and-poverty sketch in which *Grace Gordon* plays the part of a vacillating wife-to-be, with three accomplices, who are better than she. *Mary Haynes* has a delightful personality which is shown to advantage in her songs, which include excellent bits of impersonation. *Henry Santrey*, sleek and handsome as ever, works hard and effectively by means of both excellent voice and energetic baton with his wonderful band.

**Vaudevillians—111****NAT. NAZARRO, JR.**

Young dancer, singer, band leader and general show dispenser

*Harry and Anna Seymour* sang, danced and imitated in their usual breezy and taking style.

*Julian Eltinge* is an enchanting and gorgeous a vampire as ever in a series of songs during the rendition of which he wears exquisite costumes.

*Kate Elinore* and *Sam Williams* offer their screaming sketch "Wanted: a Cook," greeted by the applause of a delighted house. The excellent *Herman and Shirley* act, "The Mysterious Masquerader," in which a sinister and unknown person goes through incredibly intricate gyrations, closes the bill. SELDEN.

**AT THE CHICAGO STATE-LAKE****Both Beri Proves Popular Feature**

*Beth Beri* dances, her company sings and dances and plays the piano. All is done to please and all is done well. Hence many were pleased, in fact the only ones who were not pleased were those who could not get in. *Miss Beri* seems to get more class into her terpsichorean stunts than the average vaudeville performer, and the two young men are quite as graceful as she.

*Devon and Haddock* put on their blues, their songs, their comedy and their pretty well-worn vamp stuff. They make a pronounced hit, especially with *It's All Over Now*, which they put on in their own special way.

"The Little Cottage" is one grand accumulation of girls with a newspaper reporter in the centre.

*Marino and Moley* waggled for their mop which didn't seem to hit. They sing *Rose* well.

*Jack Hughes* duo offered some relief from the onslaughts of dance and other things in the way of "lung" instruments. They played extraordinarily.

*Ducon Brothers* with a clown act opened, and *Sutton*, the pony, closed. JIMALONE.

**Song in "Broken Wing"**

*Harry B. Smith* has written a new song, entitled, "Manana," which *Joseph Specin* sings in the first act of "The Broken Wing."

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# Fashions From the Footlights

By Mlle. Rialto

**W**ITH a real blizzard of old-fashioned zest mantling the city in purest white, the "Rose Girl" seems but a dream of sunny days far, far away. But—The Rose Girl really does blossom most prettily in the new Ambassador Theater, which opened wide its doors to a warmly welcoming audience.

Mabel Withee, to whom the title-role is given, is a sprightly little maiden with a pleasing voice and ingratiating personality. At first seen in a garden costume suggestive of the "old country" many days past, she was quite good to look upon; but taken to gay *Paree*, she donned her modern clothes with chic air and probably gave a suggestion or two to the smart debbies for their new Spring wardrobes. Modest in color, but of

## Girlish and Appealing Lines

was a simple frock of taffeta. This was in a soft shade of gray, which will be among the leading Spring colors. The waist was of simple character, but the skirt was relieved of a too severe simplicity by its tiers of silver lace, which gave a pleasing fullness to the outline. Turquoise blue velvet ribbons in narrow streamers formed a colorful girdle and hung down the front of the frock. Gray slippers and stockings carried out the demure color scheme of the dainty outfit. In another scene,

## Gray and Blue Combined

most becomingly in fashioning a charming frock for Miss Withee. Here a slip of old blue was veiled in gray chiffon. The skirt was made of pointed tiers, suggesting, in a manner, the petal effect of an open flower. The waist, with its diminutive sleeves, was simply designed, and was girdled about the waist by narrow ribbons of blue and gray, while a colorful note was supplied in a tiny old-fashioned bouquet of pastel shades which fastened in the front of the waist.

A note of interest was supplied to the southern-going Miss by Rose Rolando, who wore, in her opening scene,

## A Striking Frock of Orange

Canton crêpe. For sports wear this frock is unexcelled, for in lines it permits great freedom of motion, and also looks decidedly smart and becoming while sitting or standing quietly. The skirt was oddly designed, being made of four distinct panels—two front and two side—which were edged with a narrow fringe of orange silk, which, when in motion, opened slightly and re-

## BARBARA DEANE

*White Tal-ly-Ho! with Chinese blue clustered stripes and a slim yoke effect give this skirt designed by Levay and Bros. much charm. The Phipps hat is of Tal-ly-Ho! in blue and brown*





vealed an accordion plaited skirt of white. The waist was cut along girlish middy lines, with short fringe edged sleeves, and a tiny opening down the V-cut neck, showing a touch of white. A hat of orange and white and white ties completed a very striking costume.

Later, Miss Rolando wore a conservatively designed frock which displayed the continued

#### *Popularity of Chantilly Lace*

in fashioning many new models. Here a foundation of black crepe was almost completely covered by the black lace, which formed a tiered skirt and low-necked bodice, slightly transparent.

Those two strikingly blonde sisters, Marcella and Beatrice Swanson, wore several costumes with grace and good taste. Their first gowns were chosen with a fine regard for their

#### *Delicate Blonde Coloring*

being of orchid and pale blue, respectively. In design they were exactly alike; but where the brocaded material in one gown was of blue, in the other the delicate shades of orchid were visible. A dainty slip of plaited cream chiffon fell over a pretty pattern of lace, while a skirt, in four-petal effect of silver brocaded blue, formed a charming open tunic, while two smaller points ran upward into the bodice, and gave color to a snugly designed waist of cream lace. The slender waistline was

#### *Girdled with Cloth of Silver*

and narrow folds of the lace, while long tabs of the silver cloth fell well below the length of the skirt in the back and were edged with a silver tassel.

A very comely group of chorus girls showed to advantage several gowns the basic tones of which were tan. And

#### *Tan Will Be Popular*

in street and tea gowns the coming season for young and old alike. In one group of frocks tan lace was used in making the entire gown. It formed a deep and fluffy tunic over a full-length skirt of beautiful tan lace, while a dainty bodice was fashioned with the shortest of sleeves and a real waistline which was outlined by

#### *Sashes in Jade Satin*

which are particularly popular this year. The jade gave an excellent color contrast in the lace frocks, while in another set of appealing gowns royal blue lent the necessary bit of contrast. These gowns were of black Chantilly lace, edged and trimmed artistically with royal blue velvet. One which shows plainly that in some cases

#### *The Bouffant Silhouette Remains*

in vogue for another season, at any rate. For here, with the fluffy panier effect created by the distended hoops of wired lace over a foundation of royal blue satin, the effect was really stunning. A tight bodice of the blue was covered across the shoulders by a draping of the lace, which also formed the abbreviated sleeves.



#### *MAE BURNS*

This dinner gown of Moon Glo Crepe combines both decorative and utilitarian qualities. The surplice waist and draped skirt are two of the latest fashion tendencies. Designed by C. H. D. Robbins Co.



(Above) Alice Lake, Metro star, and her companion are preparing to eat and drink but the waiter it is who is being merry. And can you blame him?



(Above) Nigel Barry and the others are having a gorgeous country supper in "Their Mutual Child" (American) but they seem to resent being looked at. And you can't blame them, either. There are times when you want to be let alone to enjoy a red table cloth in private

## Eating Drinking And Being Merry!

(Below) Living doesn't seem to be so festive in "The Jucklins" (Paramount) but still the little lady smiles. She is thinking about "a dinner of herbs where love is"



(At the left) Alice Brady and her friends in "The New York Idea" (Realart) have their own ideas about what a gentleman should be like at table. He can't eat, he can't drink, but he can give them an excuse for being merry

(Below) Bert Lysell in "The Misleading Lady" (Metro) is merry and he wants to eat and drink—in fact, he is trying to grind some coffee for that purpose, but Lucy Cotton is bent on beating him over the head with a paddle, which really isn't nice of her







Theodore Roberts enjoys a quiet cigar at noontime after work in "Sham," the new Ethel Glynn's vehicle now under way at Paramount's studios

Milton Sills is explaining to Mr. and Mrs. Arthur Somers Roche a scene in "The Little Fool" in which he is appearing as leading man for Metro

## Little Trips to Los Angeles Studios

By James Curzon

**T**HE big event of last week in Paramount's activities was the starting of Gloria Swanson's first stellar picture for Paramount, *Elinor Glynn's* "The Great Moment," which was adapted for the screen by Monte M. Katterjohn. The first turn of the camera was made at Burlingame, the ultra-fashionable suburb of San Francisco, where a sequence of scenes representing an English home was taken at one of the magnificent Burlingame estates. These scenes completed, Director Sam Wood brought the company back to Hollywood to film a number of colorful episodes in a European capital.

George Melford's company which went North recently on location for Canadian scenes for "The Money Master," ran into

### A Heavy Snow Storm

which delayed work to some extent. A heavy gale blew all along the Coast and penetrating to the interior held up the production for nearly three days. But with deep snow and a sure-enough Arctic atmosphere, the storm proved a genuine blessing in disguise and brought delight to the heart of the author, Sir Gilbert Parker, who accompanied the party.

Scenes along the Amazon River in Brazil occupied much of William DeMille's time during the week, his production being "The Lost Romance," the original story by Edward Knoblock, scenarized by Olga Printslau. Most of the picture, however, is laid in beautiful homes and gardens in Southern California and in the mountain surrounding the town. Jack Holt, Conrad Nagel, Lois Wilson and other notable players have the important roles.

Roscoe Arbuckle has been working

### On an Island

somewhere out in the Pacific Ocean under the direction of James Cruze on Frank Condon's story "Crazy to

Marry," which was adapted for Paramount pictures by Walter Woods. Mr. Arbuckle is reported to have written that his one objection was that he couldn't drive his automobile to the mainland.

Cecil B. DeMille is still busily engaged in cutting his massive all-star production, "The Affairs of Anatol." It is understood that somewhere along about March 21 he will begin work on a new picture but no details are as yet forthcoming.

Tom Forman completed work during the week on Thomas Meighan's star picture for Paramount, "White and Unmarried," adapted by Will M. Ritchey from John D. Swain's story in *Munsey* magazine. One of

### The Important Scenes

made in the final week represented a Parisian cafe modeled somewhat after the famed Cafe de la Mort in the French capital. Many extra people were used including a number made up to represent devils who served as waiters and orchestra. The latter dispensed sweet melodies from a huge cauldron beneath which flames cracked continuously.

William D. Taylor began work Monday upon Cosmo Hamilton's story, "The Almighty Dollar," in which Ethel Clayton is starring for Paramount. Julia Crawford Ivers has adapted the story to the screen with great skill, it is stated.

It is announced by General Manager Charles Eyton that a new room is in course of construction at the Lasky studio for housing the electrical equipment which has been extensively augmented as a result of the increased production activities. The Lasky studio at the present time is as busy as it has ever been in its history, which is a direct refutation

of the melancholy utterances in some quarters regarding the dullness in the motion picture business.

Completely exhausted as a result of two weeks of strenuous work spent in

### Filming Snow Scenes

for "Uncharted Seas" in and about Flagstaff, Arizona, Alice Lake and her company have returned to the Metro studios in Hollywood, where the final episode of this production will be filmed just as soon as they recuperate from the trip.

Miss Lake is suffering with a cold and a badly sprained ankle. Director Wesley Ruggles, who has a cracked rib which resulted from a fall on the ice, is under the care of a physician. Many other members of the company are nursing bruises and sprains.

Although the entire company suffered from the extreme cold in Flagstaff, and the difficulties in obtaining the ice scenes necessitated considerable risk, the trip proved a great success as far as the production of "Uncharted Seas" is concerned.

"Peck's Bad Boy," the first of the Irving M. Lerner productions in which little Jackie Coogan is starring, is now nearing the stage of completion and will soon be ready for the cutting room.

George Loane Tucker, producer of "The Miracle Man" and "Ladies Must Live," has returned to Los Angeles from Honolulu, where he passed the last six weeks. Mr. Tucker's trip was intended as a voyage of recuperation but it was

### Not as Pleasant

as he had planned. The ship ran into terrific seas and for three days the decks were swept by the white

caps. Mr. Tucker is now back in his Los Angeles home trying to regain his land legs.

Eddie Sutherland blossomed out as a real motion picture star at the Cinematographer's ball in Los Angeles.

Victory Bateman has joined the all star cast now picturizing the new Rockett comedy drama, "Keeping Up With Lizzie."

Ross Fisher, one of the most expert of

### American Cinematographers

has been signed by the Rockett Film Corporation to photograph "Keeping Up With Lizzie." Mr. Fisher has just finished a long engagement with the Betty Compson company.

It is Edward Hearn now and no longer Eddie Hearn. Edward Hearn hands it out that he is an actor and not to be confounded with Eddie Hearn, the automobile speed purveyor.

Reginald Barker celebrated Thanksgiving by

### Going to Canada

He returned Christmas Eve. Then he celebrated Christmas by going to Big Bear. He got back in time to hear the New Year whistles. He celebrated the New Year by going to Truckee. They aren't sure at Goldwyn's when he will be back, but the next legal holiday is Memorial Day.

F. Hopkinson Smith's famous story, "A Kentucky Cinderella," has been purchased by Universal for Gladys Walton.

"The Black Cap," Wadsworth Camp's popular magazine story, has been secured by Universal as a starring vehicle for Eva Novak.

Not to be outdone in the matter of notable authors, Universal has commenced work on screen versions of novels by F. Hopkinson Smith, Courtney Riley Cooper, Edna Ferber, Clara Louise Burnham, Isala Forrester, Wadsworth Camp and Mann Page.

**"THE LURE OF YOUTH"****Metro Presents Feature with All Star Cast**

Written by Luther Reed. Directed by Philip Rosen. Released by Metro.  
 Florentine Fair.....Cleo Madison  
 Morton Mortimer.....William Conklin  
 Roger Dent.....Gareth Hughes  
 "Ma" Dent.....Lydia Knott  
 "Pa" Dent.....William Courtwright  
 Marjorie Farnol.....Helen Weer

He felt it in himself to be a great dramatist—and when the opportunity came along—in the form of a famous actress taking a deep interest in him—he seized it and went along with her to the City of Disillusions and Disappointments. What was more natural than that the actress who had seen so much of life should worship this boy for his clean and wholesome thoughts. And because she worshipped him she came to believe that she loved him. He was only after fame for that is the

"lure of youth"—to him at least.

The play was completed but what was the use. It was a good play for a first attempt, they told him . . . but he would have to live and then write about things he knew of. And because he was young and wanted only fame he begged her to open his eyes. She did. Out of it all was born the play and happiness.

Gareth Hughes plays the youthful playwright with skill and sympathy, making it the outstanding role of the picture. Cleo Madison, who has collected numberless laurels for herself, is cast for the chief feminine role. She does herself more than justice. William Conklin gives a rare exhibition of the truthful lover.

MARGOLIES.



Above is a glimpse of Broadway night life as it was lived in the old days before the Anti-Saloon League came into its own. At the top of the page, Gareth Hughes is sitting in his distant home longing for just such a life in "The Lure of Youth" (Metro)

At the left, Gareth has been introduced to Broadway and finds that while Cleo Madison is a little bit of all right there are things that he doesn't care for. And at the right, he grasps the hands of his old sweetheart and finds a new zest in life





## "BREWSTER'S MILLIONS"

Paramount Stars' Roscoe Arbuckle in Famous Comedy

Adapted by Walter Woods, from the story by George Barr McCutcheon and the play by Winchell Smith. Directed by Joseph Henabery. Released by Paramount.

Monte Brewster.....Roscoe Arbuckle  
Peggy.....Betty Ross Clark  
Mr. Brewster.....Fred Huntley  
Mrs. Brewster.....Marion Skinner  
Mr. Ingraham.....James Corrigan  
Barbara Drew.....Jean Acker  
Col. Drew.....Charles Ogle  
MacLeod.....Neely Edwards  
Harrison.....William Boyd  
Ellis.....L. J. McCarthy  
Pettingill.....Parker McConnell  
Blake.....John McFarland

To see Paramount's filming of this delightful George Barr McCutcheon story is to see many comedy situations that could never be produced on the stage.

We all know how Monte piques the interest of the rival granddaddies—one of whom gives him two million to start life, while the other offers

him four million to spend two million within a year. But our mental conception of the prodigious spender, Monte, pales before the vim, verve and pathos blended into the film portrayal of Monte by Roscoe Arbuckle.

Arbuckle is surrounded with a splendid cast. Notable among the players is Fred Huntley, who plays a delightfully irascible old Grandfather Brewster, thereby proving himself a character actor who knows types well. Betty Ross Clark, as Peggy, Monte's guardian sweetheart, is delightfully feminine.

In "Brewster's Millions" Arbuckle has once more demonstrated his versatility in a manner that makes the beholder wish that "Brewster's Millions" were a serial.

ELITA.

*Below, Monte Brewster finds love a sad business. (At bottom) he thinks likewise of grandfathers*

*At the right, Roscoe (Fatty) Arbuckle as Monte Brewster with his millions in "Brewster's Millions" (Paramount)*



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Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

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Gowns

Wraps

*Harry Collins*

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*Art in Dress*

as Demanded

by Women of Culture

PARK AVENUE AND FIFTY-SEVENTH STREET  
NEW YORK

Suits

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## Is That So!

**WILLIAM CHRISTY CABBANE**, director of "The Stealers" for Robertson-Cole has returned to the Coast where he has started work on a third production which will be completed several months hence.

**Penrhyn Stanlaws**, the noted artist, has provided the latest in fashion designs for "The Outside Woman," Realart's newest **Wanda Hawley** production.

**Percy Heath**, dramatic critic, author and scenarist, has joined Realart's West Coast scenario staff.

### Al Christie, Director

general of Christie Comedies which are released by Educational, is in New York on his first vacation in five years.

**Edward Bowes** has returned to New York after a month's sojourn in California.

**"Chuck" Reisner**, who acted as "gag" man for **Charlie Chaplin** in many of his pictures, is now directing **Lloyd Hamilton**, in *Mermaid Comedies*.

**Josephine Lovett**, who wrote the continuity for "Sentimental Tommy," for Paramount, has been chosen by **Thomas Geraghty**, to prepare the continuity for "Footlights," which **John S. Robertson** will produce with **Elsie Ferguson** as the star.

**Stanley Goethals**, four-year-old film player, is playing one of the most important roles in "Dated," the Metro production in which **May Allison** is starring.

### Frank Currier

enacting the part of the father in the **George D. Baker** Production, "Without Limit," to be released by Metro, plays his twenty-seventh paternal role.

**Rita Sanchez**, who claims the distinction of being the only Algerian actress appearing on the screen, has just finished an important role in the new Vitagraph feature "Heart of Maryland," directed by **Tom Terriss**.

**Martha E. McCarthy**, of the **Nicolas Kessell** Film Laboratory, will shortly leave for a trip to France and Italy for the purpose of examining a new film developing machine.

**Rockcliffe Fellowes**, who will shortly be seen in a dual role with **Ethel Clayton** in the Paramount picture, "The Price of Possession" has purchased a house in New Rochelle.

**Buster Keaton** has confirmed the newspaper reports of his engagement to marry **Natalie Talmadge** in June.

### Theda Bara Entertained

a party of motion picture actresses at the Greenwich Village Theatre last week.

**Charles Bryant** is in New York making arrangements to produce two stage plays next season.

**Douglas Fairbanks** has engaged **Edward Knoblock** to write the scenario of "The Three Musketeers."

Little **Mary Pickford**, niece of **Mary** and daughter of **Lottie**, makes her debut in "The Nut," the next **Fairbanks** special.

**Eulalie Jansen** has completed work in the **Nance O'Neil** role in the pic-

turization of "The Passion Flower," in which **Norma Talmadge** stars as the daughter.

**John S. Robertson**, special director for Famous Players, is rapidly forging to the climax of his latest picture, "The Magic Cup," starring **Constance Binney**.

**B. A. Rolfe**, one of America's premier cornettists, producer of many vaudeville productions and feature films, is now playing cornet in the Strand Theatre orchestra.

**Virginia Brown Faire**, winner of the 1919 Fame and Fortune Contest, who is known to a great many as just "Virginia Faire," will in the future use the name "Virginia Brown Faire" exclusively. Miss Faire is now playing ingenue lead with **Will Rogers** in his latest picture at the Goldwyn Studios.

### Pauline Films for Educational

The Educational Film Corporation is to release a series of pictures—comedies they are promised—with **Dr. J. Robert Pauline**, who for fifteen years has been a prominent hypnotist on the American stage as their director. While the definite plans for them are not made known, it is said that the actors will actually be hypnotized and that they will be definitely under the control of Pauline, who will act as the director. He will use many of the incidents that occurred during his long appearance in vaudeville and at the head of his own touring company as the basis.

### Max Linder Special

"Seven Years Bad Luck," with **Max Linder**, is shortly to be released as a super-special production by **Robertson-Cole**.

### Woods Starts Film Circuit

**A. H. Woods** is to organize a chain of high class motion picture theatres. In conjunction with **Robert McCormack** of Chicago, he has bought a plot of ground on Tremont street, Boston, on which a new house will be erected. The new **Apollo** in Chicago will be devoted to films also. Other houses will be leased or built in New York, Philadelphia, Detroit, Cleveland, St. Louis, Pittsburgh and Baltimore. These theatres will be independent of any group of producers and will be open to anybody's picture provided it comes up to the standard. Prices will range from \$2 down and the length of a film's run will be determined by the amount of business it attracts.

### In "Dream Street"

**D. W. Griffith** has chosen the title, "Dream Street," for the production on which he is now at work at his studios at Mamaroneck, and which tentatively had been called "Flaming Lamps." Completion is expected about March 15th, and release to exhibitors will be through **United Artists**. The story, based on one of **Thomas Burke's** Limehouse tales, is a romantic comedy of the London slums. In the cast will be **Carol Dempster**, **Ralph Graves**, **Tyrone Power**, **Edward Peil**, **W. J. Ferguson**, **Charles Mack**, **Agnes Fleming**, **Charles Slattery**, **Betty Hilburn**, **Kathleen Ardell**, **George Neville**, **Porter Strong** and **Vivia Ogden**. There will appear more than a thousand supernumeraries.

### Zukor and Goldwyn to Sail

**Adolph Zukor** and **Samuel Goldwyn** are sailing for Europe on the **Aquitania**, Feb. 28. Mr. Zukor will meet his son, **Eugene**, who sailed some weeks ago to look after the exploitation of **Famous Players-Lasky** films abroad, and who is working in the interests of a reciprocity arrangement between American and foreign countries. Mr. Goldwyn will combine business with pleasure and take a little holiday and rest while he is on the other side.

### Mrs. Marshall Field in Movies

**Mrs. Marshall Field III** will soon be seen by a million or more Chicagoans on the screen. Mrs. Field played the "lead" in 400 feet of film, made by **Watterson R. Rothacker**, president of the **Rothacker Film Company**, which will be used to advertise the athletic show for crippled children.

### Next Hope Hampton Film

The **Fannie Hurst** novel, "Star Dust," will soon reach the screen. It has been purchased for **Hope Hampton** and will serve her as a starring vehicle for **Associated First National** release. **Hobart Henley**, a recent addition to the **First National** directorial staff, has been engaged to direct **Miss Hampton**.

### Morosco Productions

The **Oliver Morosco** Company will release its productions through **First National**. This includes "Linger Longer Letty" and "The Half Breed." The former is now in course of construction and the latter is finished.



(Above) **Thomas Meighan** in "The Easy Road" (Paramount).  
(Right) **Bebe Daniels** in "She Couldn't Help It" (Realart)

### Leila Lewis Sails

**Leila Lewis**, who has formed a combination with **Landy** and **Turnbull** to handle their publicity in England, gave a dinner at the **Algonquin** to the business acquaintances and friends she has made in New York. The dinner was in the nature of a farewell affair. Miss Lewis sailed for England on the **Adriatic**.

### Title of Dalton Film

"The Idol of the North" has been decided upon as the title of the **Dorothy Dalton** picture which was filmed under the working title, "The Teaser," and which recently was completed at the **Long Island** studio. The picture was directed by **R. William Neill**.

### First Gareth Hughes Feature

**Gareth Hughes** soon will be seen in the first special production to be made under his new contract with **Metro**. "Barber John's Boy," from the pen of **Ben Ames Williams**, has been selected by **Bayard Veiller** as the vehicle. Casting will begin shortly. **George Elwood Jenks** has prepared the continuity.

### New Wanda Hawley Film

**Realart** announces the immediate release of "The Outside Woman," starring **Wanda Hawley**. It is adopted from **Phillip Bartholomae's** farce, "All Night Long," and in the cast are **Clyde Fillmore**, **Sidney Bracey**, **Rosita Marstini**, **Mary Winston**, **Jake Abrams**, **Misao Seki** and **Thena Jasper**.



## STATE CENSORSHIP BILL

### Assemblyman Clayton Would Have Commission to Examine All Films

THE establishment of a State Motion Picture Censorship Commission, to be composed of three members, is the purpose of a bill introduced in the Assembly last week by Assemblyman Walter F. Clayton, Republican, of Kings. According to the provision of the proposed law, the commission shall cause to be examined all motion picture films, or reels, and all persons, or corporations, producing such films within the State, or bringing them within the State or releasing the film to exhibitors, to submit them to the commission before the same are released for public exhibition.

The commission shall have the power to approve, or disapprove, of such films. It shall be the duty of the commission within thirty days to return the film to those submitting it for examination. Should the film be approved there shall be placed upon it the words, "Approved by the Motion Picture Censorship of the State of New York." The words are to be made a part of the films in such a manner they will show on the screen.

Regarding the fees for examination of films the bill calls for a fee of \$3 for each 500 feet of film, but in no case shall such fee be less than

\$5. The members of the commission will be appointed by the Governor, by and with the consent of the Senate. The term of office shall be for five years, at a salary of \$5,000 each. The penalty for violations is a fine of \$1,000, or imprisonment for not more than one year.

The bill, which takes effect on July 1, 1921, calls for an appropriation of \$50,000 for the purpose of carrying out the provisions of the act.

If the New York Legislature enacts legislation for State censorship of motion pictures it "will add one more to the already too long list of repressive and coercive measures on our various law books," Samuel Gompers, president of the American Federation of Labor, declared in Washington. He said he hoped compulsory governmental censorship would make no further inroads upon American freedom of expression of opinion through motion pictures. Voluntary censorship "organized by the industry itself with the proper representation of those who patronize the theatres," was advocated by Mr. Gompers as "both effective and in keeping with the true American concept."

### Pathe Gets American Films

Pathe has taken over the entire distribution of the features of the American Film Company. A new arrangement affecting this change in the distribution of the American features became effective February 14th.

Previous to the new agreement for the disposition of the American product that company maintained its own sales forces in the Pathe branches. Now the American features are being handled entirely by the Pathe organization.

### Third Lois Weber Feature

"Married Strangers," the third feature which Lois Weber completed for Paramount just before leaving Los Angeles, probably will be released at a much earlier date than was at first planned. Broadway probably will see "Married Strangers" in May, and the fourth of the Weber productions, "What Do Men Want?" in July.

### To Release Vidor Pictures

King Vidor productions will be distributed through the medium of the Associated Producers, though Mr. Vidor has not joined the producers' unit and is not an associated producer. His pictures are merely being released through this organization.

### Talking Pictures Again

After ten years of experimenting, the Swedish engineer Sven Bergius is reported to have produced a speaking moving picture, which recently was exhibited before scientists and other distinguished persons. Many similar attempts have been made but with small success in the past.

### Dalton Film in March

J. Clarkson Miller, the author, and Thomas McNamara, title writer, have completed the titles for "The Idol of the North," Mr. Miller's original story of love and life in the Canadian Northwest, which will be released by Paramount in March, with Dorothy Dalton starring. R. William Neill directed the picture which promises to be another "Flame of the Yukon" in which Miss Dalton made such a success two years ago.

### New Pathe Series

In its hunt for "something new in the movies," Pathe hit upon a series of one-reel pictures called "The Adventures of Bill and Bob." This is a series of miniature dramas in which two eleven-year-old twins actually trap before the camera, the wild animals that infest the woods of the West. The first of the series is ready for release.

### Passengers to See Film

During the voyage of the Adriatic which sailed Friday, the passengers will witness the first presentation of the motion picture, "The Four Horsemen of the Apocalypse," which will be shown by John McRae of the firm of E. P. Dutton & Company, American publishers of Ibanez's books.

### New Alice Brady Feature

"Out of the Chorus," Alice Brady's latest picture, based on an original story by Harry Chandler and William D. Laub, is to be released at once by Realart. In the cast are Vernon Steele, Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst.

### Directors—III



REX INGRAM

Director of "The Four Horsemen of the Apocalypse" for Metro

### Young to Direct Kipling Film

James Young, director of "The Devil," the Associated Exhibitors' production starring George Arliss, will have the distinction of directing for Pathe the first Rudyard Kipling production, "Without Benefit of Clergy." Young was signed for this task, by M. C. Levee, vice president of the Robert Brunton Studios, just before the latter left for Los Angeles, accompanied by Randolph Lewis, Pathe representative, who assisted Mr. Kipling in the preparation of the scenario for "Without Benefit of Clergy."

### One Adult in Film

Educational has just announced a two-reel Chester Comedy in which there is only one adult actor. "Ladies Pets" is its title and it introduces some two score dogs in "principal roles." The plot has to do with a conspiracy of the dog-catcher against the canine population who is reformed when Snooky, the Humaneer, rescues his child from peril. Eight year old Ida May McKenzie is in the cast, and the other important part falls to the lot of Baby Albert Austin.

### Cast for "Sign on the Door"

Herbert Brenon has selected a cast of exceptional excellence for "The Sign on the Door," to support Norma Talmadge, having engaged Lew Cody, Charles Richman, Helen Weir, Paul MacAllister and Robert Agnew.

### Pioneer Gets Picture

Pioneer has purchased "Out of the Dust," the John P. McCarthy production which was inspired by the painting of Frederick Remington.

Russell Simpson and Robert McKim have the leading roles, with Pat More in an important supporting part.

### New Zealand Censorship

The New Zealand Government in a proclamation has ordered that no motion picture film depicting thieving, robbery, murder or suicide shall be permitted to be shown in the Dominion of New Zealand after May 1 next.

### TIVOLI OPENS

#### New Chicago Film Theater Is Beautiful

The new Babylon and Katz playhouse opened Wednesday, February 16th, with probably the largest crowd ever assembled in Chicago at a theatre. The Tivoli is located at Sixty-third and Cottage Grove avenue and is the largest theatre in Chicago and one of the finest in America. The interior is like a gorgeous old-world palace, and is overwhelming in its profusion of beauty. Fully 11,000 people were assembled two hours before the doors were opened, and a score of policemen detailed to handle the crowd.

The Tivoli has a seating capacity of 4,500, and cost \$2,000,000 to build.

The theatre was designed by C. W. and George L. Rapp, architects, and took more than sixteen months to build.

The organ is an unusually fine one with jeweled organ shutters. Jesse Crawford is the organist.

For a limited engagement Vivian Holt and Lillian Rosedale, who will be remembered by theatregoers as the backbone of "Hello, Alexander," sang Indian songs with fresh, lovely tones, exquisite in their birdlike quality. They scored a distinct hit.

The Tivoli quartette sang a selection from "Rigoletto," which was well received by an enthusiastic audience.

Some really remarkable studies of flowers photographed in their natural colors were displayed.

Constance Talmadge in "Dangerous Business" was selected for the house of being the opening picture.

### "East Lynne" Soon

"East Lynne," the Hugo Ballin special, will be released by Hoffmann next month. The part of the heroine in the stage version has been played by most of the leading actresses in the last generation, in this country and abroad. Mabel Ballin creates the motion picture Isabel Vane in the story. Edward Earle plays Archibald Carlyle, Francis Levison is in the hands of Henry Sell, Gladys Colburn creates Barbara Hare, the brother is played by Gilbert Rooney. Although Mr. Ballin has modernized the old story, he has kept the vital parts of the play intact.

### "Heart of Maryland" Finished

"The Heart of Maryland," an elaborate film version of the famous stage play of the same name, by David Belasco, has just been completed by Vitagraph under the direction of Tom Terriss. Catharine Calvert heads an all-star cast including Crane Wilbur, as leading man; Felix Kresma, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond and Marguerite Sanchez. The picture has been nearly six months in the making.

### "Gilded Lily" Next Month

The Robert Z. Leonard production, "The Gilded Lily," with Mae Murray, is scheduled for March 27th. This is an original story by Clara Beranger. The supporting cast includes Lowell Sherman, Jason Robards, Charles Gerrard and Leonora Ottinger.



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## New Plays

(Continued from page 368)

player. Olivia Allen gave vivacity and reality to young Vicky, and though her opportunities were slight, made a real character of her. Robert Randol played Mowbray with a fine dignity. Only his Tennessee accent kept him from being the English gentleman to the life. Kay Strossi was a trifle young as Mrs. Jardine, but more than made up for it by her clever character sense and a gift for comedy of the drawing room variety. Lillian Kenna was pretty and sympathetic in the rather colorless role of Isabel, giving her far more life than the author had troubled to do. Scott Hitchner had some fine moments in the difficult role of David, and the minor roles were satisfactorily taken. The ensemble playing was exceptionally good.

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"Blue Eyes" began by being a farce called "Let Tommy Do It" (Continued on page 388)

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### New Plays

(Continued from page 385)

which *Walter Hast* produced. As a farce it was funny but its proportions were not massive enough it was found. Accordingly *Morris Rose* conceived the idea of turning it into a musical comedy. *Lew Fields* was associated with him in the venture. After a few performances it was decided that the cast needed strengthening. *Lew Fields*, *Molly King*, *Andrew Tombes*, *Delyle Alda* and *Dorothy Tierney* are the new members. I saw it in Atlantic City where it was played with the original cast. What has happened is that what was a straightforward musical comedy has been so cut and slashed and patched that it bewilders one.

"Let Tommy Do It" was the work of *Leon Gordon* and *Leroy Clemons*. The book is credited to them. Studio, three pals, one run over by "Blue Eyes," she mistakes him for a count, her father an adventurer, invited to house party, *Lew Fields*, one of the three pals, is made the butler, a bomb plot and you have the story.

For *Lew Fields* there is only sympathy. He seemed to know that his was an impossible task. *Molly King* is good to look upon. What more should be asked? Not much more is asked of her as "Blue Eyes." A song or two but they do not register because they do not matter. Her forte is being the young person full of pranks. The imitations are good but they came too late. *Delyle Alda* did the best work of the company. She sang "Suppose" exceptionally well. She is in line for better things. But like *Andrew Tombes* she had a part which never really began.

S. J. KAUFMAN.

### "SMOOTH AS SILK"

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Writing, rehearsing and producing a play within the short time of ten days is an achievement worthy of attention, the honor of which falls to *Willard Mack*, who presented his comedy melodrama at the Lexington Theatre last Tuesday. While the play "Smooth As Silk" was staged in record time it did not break any records for success.

Mr. Mack who played the central figure proved engaging, but the remainder of the company were handicapped by the lack of material.

The supporting company who were the victims of circumstances did their best, the work of *Shirley Ward* and *Marie Chambers* being quite pleasing. *John J. Sparkes*, *Joseph Sweeney* and *Luis Alberni* did as well as possible under trying conditions.

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